



León Gallery
FINE ART & ANTIQUES

THE
MAGNIFICENT

SEPTEMBER AUCTION
2014

SEPTEMBER 13, 2014 | 2:00 PM

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SEPTEMBER 13, 2014
2:00 PM

PREVIEW

SEPTEMBER 6 - 12, 2014
9:00 AM - 7:00 PM

VENUE

G/F Eurovilla 1
Rufino Corner Legazpi Streets
Legazpi Village, Makati City
Philippines

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FOREWORD



Benedicto Cabrera
(*Sabel in San Andres Bukid*)

Dear Friends,

We are pleased and honored to present you with the Magnificent September Auction of 2014.

“We are mere custodians of beauty,” remarked Robert Walpole whose collection was the nucleus of the Hermitage. A number of lots in this sale fit the same mold due to the emotional value attached to the pieces by their owners but to the artists who created them as well. .

From the artist’s perspective is “Sabel in San Andres Bukid,” a large work from Benedicto Cabrera’s first solo exhibition at Gallery Indigo in 1966. A work that evokes nostalgia to the artist is also important because in it we see the beginnings of Sabel—iconic muse of Bencab.

From the collector’s perspective is Felix Resurrecion Hidalgo’s “Claire de Lune.” Acquired from the venerable Rizalist and art dealer Alfonso T. Ongpin, this lyrical portrait of the artist’s muse and long-time companion Maria Yrritia, led the discerning collector Anselmo Trinidad to exclaim: “This is it, there is nothing more I’d like to acquire.” So it was the most important and beloved piece in a collection that adorned his Forbes Park home for a generation.

Anita Magsaysay-Ho’s “Women with Baskets and Mangoes,” bears a dedication that is a celebration of friendship: “This is yours, I’m very happy with the work,” The work depicts women from Zambales, the artist’s province, as they harvest their fine produce. The work is a legacy of friendship immortalized in art.

Each piece in a collection is a reflection of the collector, each piece in a collection has a story to tell, each piece in a collection has meaning to the collector and this is what makes art relevant in our lives. Great collections began with a single piece. All these remind us that all collections are a personal journey, not a destination.

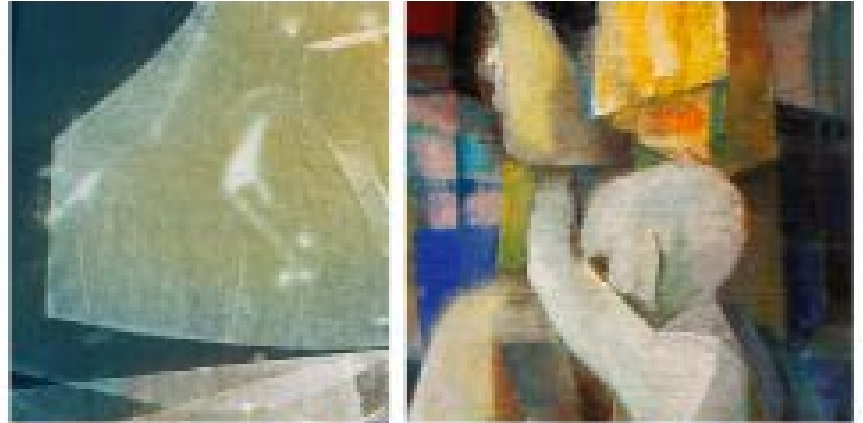
On behalf of Leon Gallery, we invite you to embark on your own journey of collection in the Magnificent September Auction at 2:00 P.M. on Saturday, September 13, 2014 at Eurovilla 1, Rufino corner Legazpi Streets, Legazpi Village, Makati City.


Jaime Ponce de Leon
Director

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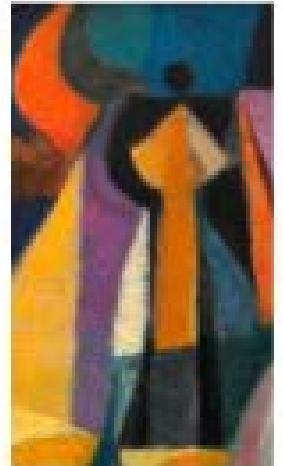
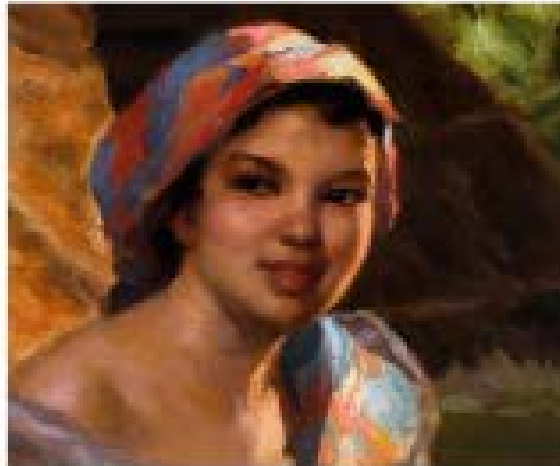
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Terms and Conditions



1

Lao Lianben (1948)

Zen Master

signed and dated 1997 (lower left)

acrylic, modeling paste on canvas

8" x 6" (20 cm x 15 cm)

P 18,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

"Zen Master" is from 1997. Surprisingly, in 1992, Lao Lianben was quoted: "When they tagged me a Zen painter, I liked the idea and I told myself, maybe I should put the word Zen in my titles to see what would happen. It would have been a way of telling them: this is not Zen! Such concepts are not important. Sometimes they just become an excuse. What is important for me is, I am a painter, I have the materials I need, and I have the time to paint. It is my choice, it's my reason for living."

"I don't start out by saying, 'I won't do a Zen painting.' I just paint. Painting is my Zen." Thus, about being romantically viewed as a Zen painter by the public, he shrugs at this and humorously calls it, "Non-Zen-s".



2

Romulo Olazo (1934)

Ninoy Aquino Parks & Wildlife

signed and dated 1992 (upper right)

oil on canvas

13" x 16" (33 cm x 41 cm)

P 12,000

Literature:

Guillermo, Alice G. et al., Romulo Olazo, Paseo Gallery, Mandaluyong City, 2013, p.353

This work from 1992 is a welcome momentary retreat from Olazo's famous diaphanous prints, revealing his long unseen talent in realism. The landscape is painted with an almost prismatic style with cool greens in delicate balance with natural elements. The leaves are small transparent facets almost creating a glittering jewelled effect. Landscapes and gardens are always a welcome challenge for painters, allowing them free rein with interpretation and inventiveness. Recording these fleeting moments of nature, Olazo provides us with an image eternally verdant on canvas.

Even the leaves seem no different from Olazo's abstract paintings that "are veritable visions of light....gossamer... even a symphony."



6

3

Macario Vitalis (1898 - 1990)

Reminiscence of Vigan
signed and dated 1985 (verso)
oil on canvas
23 1/2" x 31" (60 cm x 79 cm)

P 70,000

Literature:

Macario Vitalis: A Retrospective Exhibition,
Cultural Center of the Philippines, Manila,
1986, fig 70

Exhibited:

Cultural Center of the Philippines, Macario
Vitalis: A Retrospective Exhibition, August
1 - 27, 1986

*A Filipino expatriate in France was Macario
Vitalis, whose early work showed the cubist
influence of the school of Paris, but tended
more naturally towards an impressionist-
pointillist style.*



*Macario Vitalis' work since 1980 bears an
effervescent mood. This celebratory élan
spills over into many of his works of the
period, even in landscaped views such as
this one. What is unique in this work is the
setting being a reminiscence of Vigan,
a city close to Lapog, the town of his
birth. This may well indicate his longing
for home at the twilight of his life.*

4

Glenn Bautista (1947 - 2014)

Patterns I
signed and dated 1990 (lower left)
mixed media
27" x 21" (69 cm x 53 cm)

P 20,000

Provenance:

Galerie Genesis

*"Total and spontaneous creativity" is how art critic
Alice Guillermo describes the art of Glenn Bautista.
And indeed, Bautista is one artist who eschews
monotony and repetition: his works continually
challenge, exhibiting his penchant for risk-taking
and constant exploration.*



5

Vicente Manansala (1910 - 1981)

Untitled
signed and dated 1939 (lower right)
pastel on paper
22 1/2" x 16 1/2" (57 cm x 42 cm)

P 80,000

Provenance:
Private Collection, California USA

It was a time when the ideal female beauty was idealized by the generation of Amorsolo or by those MGM movies in the prewar Ideal Theater. This female portrait by Vicente Manansala is from the late 1930s, long before he expanded the subject matter of art from the rural idylls of the Amorsolo school to the postwar urban realities of jeepneys recycled from the war, candle and amulet vendors in Quiapo which was the hub of economic struggle, and the patchwork barong barong (shanties) that appeared with displacement and poverty.



6

Manuel Ocampo (1965)

Untitled
signed and dated 2004 (lower left)
oil on canvas
28" x 22" (71 cm x 56 cm)

P 30,000

Manuel Ocampo spends significant time working in the US and Europe, particularly Germany, Luxembourg, and France, having been a vital presence in the international art scene for over twenty years. Ocampo is known for fearlessly tackling the psychic wounds that cut deep into the body of contemporary society—the taboos and cherished icons of society and of the art world itself. In Ocampo's work we see a recurrence of motifs to the point of myth making, as ritual, ceremony, or even act of sacrifice.

There is also a recurrence of symbols, banal they may appear yet altogether iconic: sausages, excrement, teeth, liquor bottles, syringes, light bulbs, shoes, chicken bones, etc. Ocampo's deference of meaning reforms painting into an abstraction that refuses its end, and instead transforms this terminal constipation into incontinence of myth.

Ocampo also strips down his medium to an essential monochromatic diagram in order to remove painting's representational dress and reveal its formal essence.

Manuel Ocampo has received a number of prestigious grants and awards including the Giverny residency (1998), the Rome Prize at the American Academy (1995-96), the National Endowment for the Arts (1996) the Pollock Krasner Foundation grant (1995) and Art Matters Inc. 1991.



8



7

Augusto Albor (1940)

Elements in Time - Z

signed and dated 1997 (lower left)

acrylic on canvas

48" x 48" (122 cm x 122 cm)

P 90,000

Literature:

Cid Reyes, *Immaterial: The Art of Augusto Albor*, Art Informal Workshop, Manila, 2010, p.89

Gus Albor brought to bear upon grey a weight and density of importance. In so doing, the artist allowed primary colors the illusionism of being mere atmospheric space.

It is a blank color, stripped of the extreme severity of black and white, unencumbered by the need to make its presence known. Seemingly incapable of aggression – as reds and blacks are- grey disentangles itself from the chromatic wars. In Albor's paintings, grey is all consuming. Prim and restrained, the color embodies the artist's sensibility. Grey is the color of Albor's reflections and memories, capable of picking up occasional glints of colors against sudden rays of light and sunshine.



8

Serafin Serna (1919 - 1979)

Tabing Ilog

signed (lower right)

oil on canvas

34" x 40" (86 cm x 102 cm)

P 18,000

Rustic landscapes serve as the centerpiece of Serna's works of art. As a product of the UP School of Fine Arts, one of his professors was Fernando Amorsolo, thus distilling the maestro's influence and transforming it into pieces that are all his own.

9

Federico Aguilar Alcuaz (1932 - 2011)

Abstract Composition

signed and dated 1979 (lower right)

oil on canvas

17" x 21" (43 cm x 53 cm)

P 80,000

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

Federico Aguilar Alcuaz gave up law, and chose a painting career in the postwar period. Aguilar Alcuaz resided in Europe during his developing years in the '60s and '70s. Crafted with facility and florid elegance, his art reflects the influence of the School of Paris. His abstractions extended from works on canvas to large, stunning tapestries.

His ability to perceive the world through a complex prism of cultures resulted in an oeuvre that speaks to a broad range of artistic and aesthetic sensibilities.



10

San Francisco

Philippines, Late 18th Century

Ivory & Black Slate

Base: H:4 3/4" x L:4 1/2" x W:4" (12 cm x 11 cm x 10 cm)

Santo: H:9 3/4" x L:3" x W:2 1/2" (25 cm x 8 cm x 6 cm)

P 200,000

Provenance:

Probably Pampanga

This solid ivory statue of San Francisco de Asis has detachable head and hands that enabled the artisan to finely detail the carving of the hair, the beard and the fingers. San Francisco holds a cross and wears a short cape. The lower part of his tunic, as well as his cape, is decorated with a wide floral border sprinkled with gold dust, while tiny floral sprays, also sprinkled with the same, are scattered over the rest of the garments. Most of the latter decoration, however, has been abraded by time, but are still discernible.

The statue stands on a base of black slate that is decorated with incised carving of foliate scrollwork also highlighted with gold. Although not of Philippine origin, the base is of the right height for the statue and is finely made. Seldom does one see bases like this on Philippine santos.





11

Isidro Ancheta (1882 - 1946)

Guadalupe Ruin

signed (lower right)

oil on wood

8 1/2" x 12 1/2" (22 cm x 32 cm)

P 30,000

Known best for his landscapes which won for him recognition at the St. Louis Exposition, the dark shades and deeper hues are considered the remarkable traits of Ancheta's art. As this piece shows—"Guadalupe Ruin"—the duskiness easily bares apparent, conjuring a sense of solitude and isolation.

12

Romulo Galicano (1945)

Trafalgar Square, London

signed and dated 1984 (lower right)

pastel on paper

35" x 45" (89 cm x 114 cm)

P 100,000

Time was when paintings of faraway cities were unspoken badges of sophistication for the artist. Before him there was Canaletto, Guardi, Robert and etc. Paintings as remembrances of distant landscape paintings brought home by some grand tour broaden the viewer's world too, opening doors to how the artist perceives the experience of a faraway place.

It was at this moment of the artist's career that he accepted grants by patrons to paint chosen monuments and sceneries in Europe and the Americas.



12



13

Juvenal Sanso (1929)

Red Quiverings

ca.1960

signed (lower right)

oil on canvas

19 1/2" x 25 1/2" (50 cm x 65 cm)

P 120,000

Provenance:

Private Collection, Makati City

The vital periods that mark the years in the life of Juvenal Sanso are well represented in his paintings. His inner feelings and his outlook in life reflect on the colors, the themes, and the over-all mood that radiates from his works. In "Red Quiverings," a dark rouge saturates the canvas, while the accompanying imagery is just as shadowy. It is at once very forceful, with an energy that is both raw and penetrating.

14

Alfredo Liongoren (1944)

Untitled

signed and dated 1974 (lower right)

collage

34" x 31" (86 cm x 79 cm)

P 25,000

As a kid in South Cotabato, Alfredo Liongoren's exposure to the arts was scarce. His first mentor was a humble sign painter, the same mentor who pushed Liongoren to pursue his passion in UP. At 22, Liongoren was dubbed by Asia Magazine as an Asian to watch in painting. Accolades soon rushed in leaving him frightened with the pressures of fame.

Liongoren was quoted: "That was a success that I ran away from. I got bothered by the easy success. I developed a critic inside me...I was maimed. Painting became tightrope walking, balancing and all that, because I already had an audience to please. It wasn't self-expression anymore." In order to preserve himself, Liongoren retreated back to his hometown in South Cotabato to get away from the pressures of fame. It was not until 1972 when Liongoren came out of his five year exile with his first one-man show, a landmark show protesting against the declaration of martial law, yet those primal fears kept him from signing his works. He found the courage to finally put his signature on his works later in the early seventies, as can be seen in this powerful abstraction.

A 1972 CCP Thirteen Artists awardee, he became a post-graduate scholar of the Byam School of Drawing and Painting in London from a British Council grant in the late 1970s.



15

Sofronio Y Mendoza (1936)

Roadside Trees by the wall

signed and dated 1987 (upper right)

oil on canvas

8" x 10" (20 cm x 25 cm)

P 8,000

As the founder of the Dimansalang Group of artists, the art of SYM, as he is fondly known, always exudes feelings of joy, bliss, and eternal sunshine. In this oil on canvas work, we see this pleasing disposition, practically infectious, come alive.



14



PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

16

Fernando Amorsolo (1892 - 1972)

Vendedor de Frutas

signed and dated 1950 (lower right)

oil on canvas

24" x 30" (61 cm x 76 cm)

P 1,000,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

In his portrayal of women – largely pretty barrio lasses in illuminated countryside settings – it is said that Amorsolo eschewed Western (i.e. colonial) notions of beauty and sought out to capture the Filipina in her natural appearance and attractiveness. In this exquisite oil on canvas work from 1950, this relentless pursuit clearly resonates.

17

Edgar Talusan Fernandez (1955)

Beew Refugee, Abra
signed and date 1983 (lower right)
charcoal and pastel on paper
29" x 20 1/2" (74 cm x 52 cm)

P 10,000

As a member of the politically inclined artist group Kaisahan, Fernandez's work has largely been in a social-realist mold, creating images that put forth the plight of the underprivileged members of our society. Ever with a strong message to impart, his paintings are moving and thought-provoking, as this pastel on paper image of a mother and child powerfully demonstrates.



18

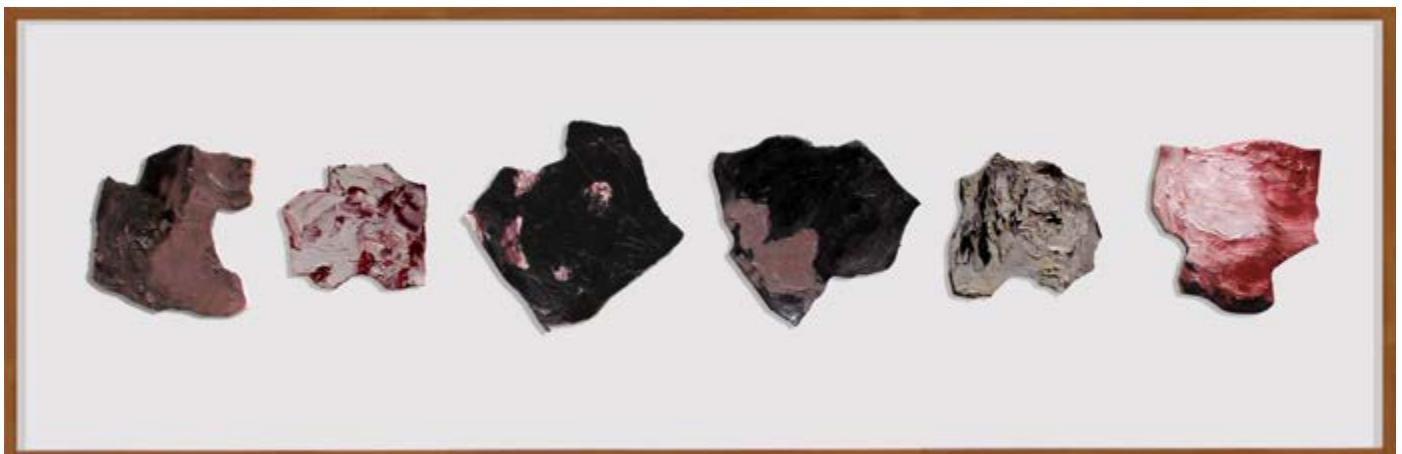
Patricia Eustaquio (1977)

Untitled (Swatches IV, V, VI, VII, VIII, IX)
2013

oil on wood
9" x 9" (23 cm x 23 cm)
9 1/2" x 9" (24 cm x 23 cm)
10 1/2" x 9 1/2" (27 cm x 24 cm)
8" x 7" (20 cm x 18 cm)
9" x 9 1/2" (23 cm x 24 cm)
8 1/2" x 8" (22 cm x 20 cm)

P 30,000

Steeped in the language of conceptual contemporary art, Eustaquio's paintings give off a meditative quality that is rooted in sentimentality and nostalgia –filaments of childhood memories that are extracted from a minutiae of objects and materials, each one with a personal story to tell.



16

19

The Florendo Chest of Drawers

dated 1856 (inside top upper left drawer)

Narra, Lanite, Kamagong and Brass

H:51" x L:47 1/2" x W:22 1/2" (130 cm x 121 cm x 57 cm)

P 160,000

Provenance:

Florendo Family, Vigan, Ilocos Sur

This chest of drawers with barley-twist colonnettes with spool-turned bases and capitals on either side of the carcass is unusual because that component, often found on comodas, is seldom used on chests of drawers. What makes it even more remarkable is the fact that the piece is dated, a highly unusual feature in Philippine-made antique furniture. When the upper left drawer is removed, the date 'ano de 1856' is inscribed at the drawer stop.

The chest, made entirely of narra, stands on turned urn-shaped feet that support a base with an elaborately shaped skirt that is outlined with lanite line-inlay. Colonnettes flank the four large drawers atop each other and the pair of smaller drawers above them. All the large drawers are line-inlaid with strips of lanite enclosing kamagong and have a pair of turned kamagong drawer pulls and a brass keyhole shield. The smaller drawers, also inlaid with the same, have brass handles and keyhole shields of the same.

The Florendo family is one of the first families of Vigan and own one of the largest bahay-na-bato in the town.



20

Larry Leviste (1956)

Conversations with Gauguin
signed and dated 2003 (lower right)
acrylic on canvas
24" x 18" (61 cm x 46 cm)

P 70,000

This rare painting by Larry Leviste was commissioned by his mom who challenged him to do a tribute to Paul Gauguin, the artist's mother's favorite French Impressionist. Leviste happily took the challenge and did his own interpretation of the colors of Tahiti. The 3 figures are painted clockwise to show the different stages of the artist's own body. Young at right, then plump on left and on top seated on his Miss universe throne, the artist has regained his youthful figure. It's triangle composition full of hidden meanings and nuances.



21

Cesar Buenaventura (1922 - 1983)

3 Carabaos
signed and dated 1980 (lower right)
oil on canvas
36" x 50" (91 cm x 127 cm)

P 30,000





22

Romulo Olazo (1934)

Diaphanous B - CXVIII

signed and dated 1996 (lower right)

oil on canvas

68 1/2" x 49 1/2" (174 cm x 126 cm)

P 400,000

Literature:

Guillermo, Alice G. et al., Romulo Olazo,
Paseo Gallery, Mandaluyong City, 2013, p.98

Romulo Olazo began his career as an artist at a critical juncture, when the foundations of a modernist tradition were being laid by key figures such as Vicente Manansala, Victorio Edades, HR Ocampo and Fernando Zobel.

The Diaphanous series of paintings, which have become the cornerstone of Olazo's oeuvre and prodigious art practice, have always inspired awe in how he is able to fuse the lightness of being (translucence) with a saturation of color (ardor) into works of palpable verve and intensity.

23

Oscar Zalameda (1930 - 2010)

Beached Boats

signed (lower left)

oil on canvas

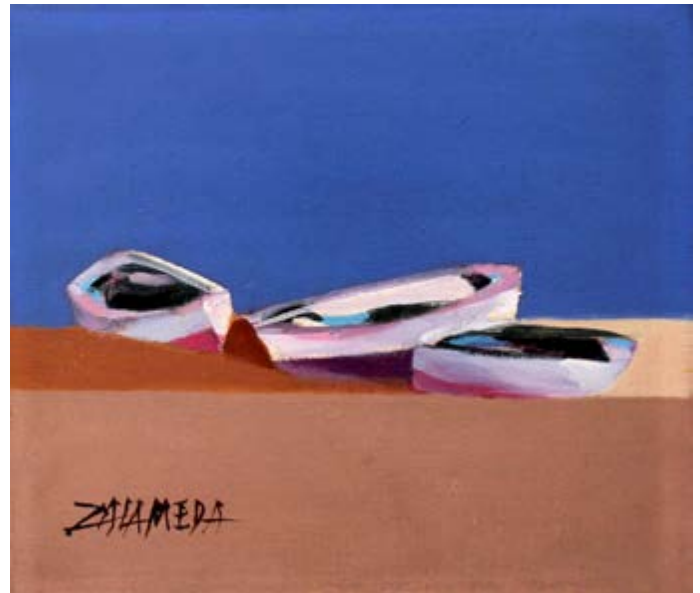
9" x 11" (23 cm x 28 cm)

P 50,000

Provenance:

A gift from the artist to Maurice Arcache and Alex Van Hagen

From his symbolic cubist images, Zalameda deviates in this work, where the boats being depicted look ghost-like –colorful shadows in the void.



24

Jonathan Ching (1969)

Where The Wild Beasts Are

signed and dated 2013 (lower right)

oil on canvas + brass sea horses

48" x 60" (122 cm x 152 cm)

P 50,000

Provenance:

with Galerie Blanc

In this work, Jonathan Ching continues his series of incorporating objects within his paintings, a device he used extensively.

Known for his use of multiple references and subtle allusions, Jonathan Ching's works present visual cues and symbols for the viewer to decode. An interesting feature of Ching's paintings is his incorporation of objects, fusing painting and sculpture into a single piece.

By attaching these objects on to his paintings, Ching creates markers of meaning that literally stand apart from the two-dimensional surface of canvas and paint. Ching further experiments with composite media by incorporating found objects and smaller paintings into single compositions—creating assemblages of curious images amid thick strokes and globs of paint pointing to connections between seemingly disparate realities and contexts. Ching's often surreal representations combine seemingly incongruent images, utilized to intentionally alter one's perception and reception of the things represented.



25

Fernando Zobel (1924 - 1984)

Luminosa II

signed (lower right) inscribed and dated Manila' 1968 (verso)

oil on canvas

38" x 38" (97 cm x 97 cm)

P 1,200,000

Literature:

Paras-Perez, Rod, Fernando Zobel, Eugenio Lopez Foundation, Inc., Manila, 1990, p.85

'Tis said that after viewing the works of Mark Rothko, preeminent Abstract Expressionist, Zobel discarded subjects in his art to focus entirely on abstractions. And it can also be said that Zobel acted as the forefather to many Filipino artists that followed in his artistic mold and style: tranquil, elegant, yet deliberate. A look at this piece –"Luminosa II"—brings to light this prominent characteristic, which shows the artist's sensitivity. Painted in 1968 or two years after he took residence in Spain to paint fulltime.

26

Cenon Rivera (1922 - 1998)

Angelus

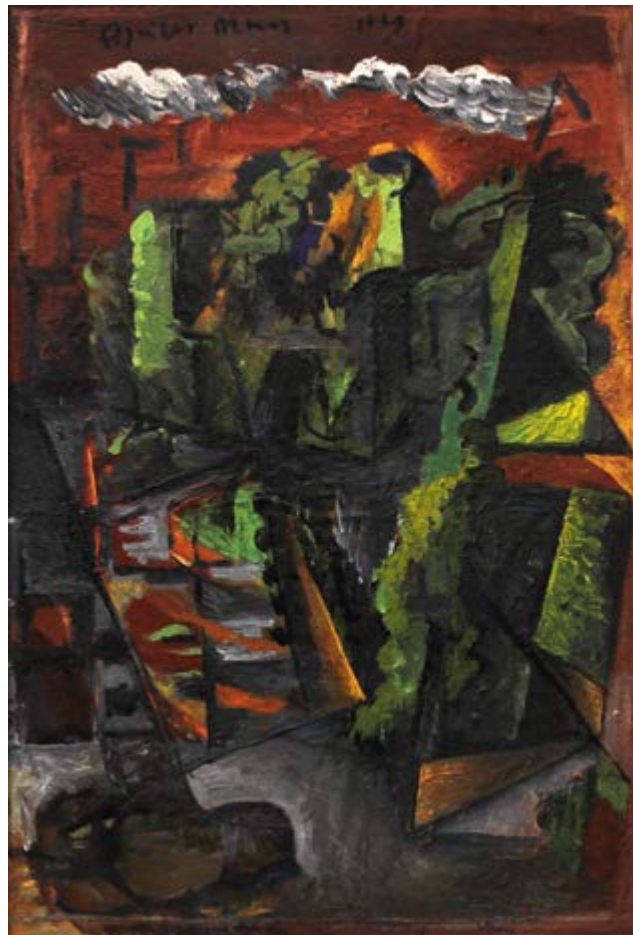
signed and dated 1981 (lower left)

oil on canvas

46" x 30" (117 cm x 76 cm)

P 30,000

Cenon Rivera began his art career in the early 1950s when he pioneered in graphic art. Then in 1956, he began experimenting on monoprint, woodcut, linocut, and lawanicut. In 1957, Cenon Rivera started a painting style characterized by horizontal and vertical grids for which he was best remembered. In the early 1960s, his style was more of simplified figures that look more like stained glass designs. He was most likely fascinated with the colors of stained glass windows, specifically that of Sto. Domingo Church which Galo Ocampo designed. At the Academia di Belle Arti, he took painting courses and apprenticed in Vetrare d'Arte Giuliani in Rome where he learned how to make stained glass panels. His study grant in Rome, Italy was sponsored by the Italian government.



27

Federico Aguilar Alcuaz (1932 - 2011)

Untitled

signed and dated 1969 (upper middle)

oil on board

20" x 13 1/2" (32 cm x 46 cm)

P 60,000

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

Of his paintings, the abstracts are perennial collector's favorites, deriving from the synthetic phase of cubism of the School of Paris. Although this is true, his works come with their own vividness of color and their own intense play of shapes. It was in Barcelona that Alcuaz started flourishing as an artist. He became part of a group of artists who regularly met at the La Punalada restaurant in regular informal social gatherings called tertulias.

Federico Aguilar Alcuaz' abstracts began with dark and intense convoluted forms, and later worked in variations of synthetic cubism.



28

Ang Kiukok (1931 - 2005)

Crucifixion

signed and dated 1991 (lower right)

oil on canvas

36" x 12" (61 cm x 61 cm)

P 400,000

Provenance:

with Flnale Art File

Ang Kiukok continues the tradition of Sino Filipino artists so significant to the history of Philippine art. One facet of Ang's mechanical skill stems from his mastery of the Chinese brush. His entire output has been a visual metaphor for the human condition.

Ang was a Ramon Roces Publications artist with Manansala, who would become a close mentor and teacher. Yet, after 1965, his Manansala inspired still lifes and landscapes gave way to the violent and disorienting imagery of a world menacing and askew, what with its tight pictorial organization, strident colors, and fragmented, severely angular forms evoking the torments of a world of constant struggle and uncertainty.





29

Sillon Fraile

2rd Quarter of the 19th Century

Boxwood and Rattan

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

P 80,000

Provenance:
 Laguna

The sillon fraile was so-called in the Philippines because they were originally found in the voladas or balconies of church convents and were used by the priests who wanted to relax. As the friars put up their legs on either arm as they reclined, the arms were made to flare toward the front.

Sillones usually stood on turned front legs with tapering curved legs at the back. Occasionally, but rarely, they were made with cabriole legs. Their wide caned seats flared towards the front to accommodate the wide bottoms of portly friars, while their slightly reclined, undulating backs, also caned, likewise flared upwards and crested with carved and pierced scrollwork.

This pair of sillones is unusual because of their small size and the wood used. The seat is actually very narrow for this kind of lounging chair. What is more, the turned baluster legs are extremely thin, making one wonder how they managed to support the fat prelates who sat on them in the past century. As to the material, boxwood is seldom seen in Philippine inventories as it is mainly used for sculpture in Europe.

The design of the pierced crest is very fluid, with the graceful curves called 'malandi' by collectors. The carving, too, is crisply done and on a very thin piece of wood, in keeping with the delicacy of the entire piece.

30

Dominador Castaneda (1904 - 1967)

Nagdadasal

signed and dated (lower right)

oil on canvasboard

13" x 17 1/2" (33 cm x 44 cm)

P 30,000

Provenance:

Galerie Genesis



31

Hugo Yonzon (1924 - 1994)

Bahay Kubo

signed and dated 1980 (lower right)

oil on canvas

22 1/2" x 35" (57 cm x 89 cm)

P 60,000

Considered and recognized as one of the foremost Modern Artists that emerged from the post-war era, Yonzon captured the everyday Filipino—fishermen, farmers, and the like—through a variety of styles and techniques. Shifting between them, all selected deliberately but randomly.





PROPERTY FROM THE COLLECTION OF A VERY DISTINGUISHED GENTLEMAN

32

Mauro Malang Santos (1928)

Barong-Barong

signed and dated 1975 (lower right)

oil on wood panel

33" x 48" (84 cm x 122 cm)

P 300,000

Born in Manila, Malang has distinguished himself in the Philippine art scene as an accomplished painter, cartoonist, and designer and has been honored in many national awards for his works. He is well known for his intimate images of flowers, vendors, mother and child motifs, and other genre images, all done in alluring colors. Malang continued to paint for as long as he could. This depiction of the otherwise banal Barong-Barong takes us back to the different artistic phases and learning curves Malang went through over the course of his lengthy and productive career.

This work from 1975 demonstrates the artist's keen observation of everyday life around him, emphasizing not the poverty but the resilience of each barong-barong dweller in vivid color and solid lines. His optimism radiates in his pieces, and eventually moves viewers to watch in wonder.



33

Hernando R. Ocampo (1911 - 1978)

Abstract Composition
signed and dated 1978 (lower right)
acrylic on paper
15" x 11" (38 cm x 28 cm)

P 80,000

Provenance:
Private Collection, Manila

Chief spokesman for the group dubbed by Emilio Aguilar Cruz as the neo realists, Ocampo was the quintessential Renaissance man. Having had no formal training in art, and never having left the country, he may have created some of the most creatively original work, described by Ricardeo Demetilo as "most expressively Filipino."

Leonidas Benesa writes that: "Ocampo's color instincts were always on the bright side of the spectrum by temperament and by choice. He would use blue and gray very rarely. The years before his death, however, saw these banished colors appearing in his works, including white, the stark white of the canvas."

34

Aileen Lanuza (1981)

The Interogation of Maria Clara
signed and dated (lower right)
oil on canvas
48" x 60" (122 cm x 152 cm)

P 40,000

As an artist, Lanuza's output is made distinct, as well as amusing and playful, in how she portrays women, traditional Filipino women, resplendent in their Filipinana attire, but juxtaposed against a conceptual backdrop of pop cultural characters and references.

In this piece, Lanuza explores the role of Filipina women (represented by Maria Clara) in today's times, foisting this timely question to her viewers.





35

Arturo Luz (1926)

Untitled

ca. 1955 - 1958

enamel on canvas

34" x 26" (86 cm x 66.5 cm)

P 800,000

Provenance:

Private Collection, Makati City

Literature:

Arturo Luz by Cid Reyes, Ayala Foundation and The Crucible, Singapore, 1999, p.115

Elegance of line is a strong point in the compositions of Arturo Luz. The use of unsubdued colors marks his works in the late 1950s

Leonidas Benesa writes of this period: "While colleagues were discovering the exhilaration of bright and resonant colors, Luz preferred to speak in understatements. The cerebral approach acted as a brake on any temptation to indulge in color expressionistically."

After his return to the Philippines in 1951, the artist founded the Design Center of the Philippines, the Museum of Philippine Art, and the Metropolitan Museum of Manila. He also established the Luz Gallery, which served as a major showroom for Contemporary Philippine Art for forty two years.

PROPERTY FROM THE EDGARDO "BUDUT" LIZARES

36

Raul Isidro (1943)

Abstract Composition

signed and dated 1980 (lower right)

oil on canvas

32" x 40" (81 cm x 101 cm)

P 50,000

Raul Isidro was, like Benedicto Cabrera, Rodolfo Samonte, and Mars Galang, among the brightest stars of the Philippine Modern Art firmament of the 1970s. A distinction borne out of anchoring his work on abstract meditations of natural phenomena; and to instill in his memory the vibrancy of his idyllic childhood spent in the isolation of Calbayog, Northern Samar.

He is known for his trademark circular paintings with deep-red gestural strokes and segmented, shaped forms.



Coming to Manila to study at the University of Santo Tomas for a degree in Fine Arts, Isidro imbibed the spirit of Modernism with mentors such as National Artist Victorio Edades and Angelito Antonio. His first solo show at Solidaridad Gallery in 1969 alerted critics to his unique ability to fuse technique with a naturalist sensibility, a sensibility seen in the likes of National Artist Jose Joya.

"Abstract expressionism is more meaningful for me, because there is more freedom of expression in my works," said Isidro. "In the many years that I've been painting, I boldly experimented with the use of mixed media, relative to my distinct subject matters."



37

Wire Tuazon (1973)

Beneath a Passive Surface

dated 2010 (in verso)

oil on canvas

43" x 43" (109 cm x 109 cm)

P 25,000

Provenance:
with Finale Art File

As a visual artist, Tuazon's pieces take the form of hyperrealist paintings that are fused with philosophical texts—words or phrases—that serve as commentary on the influence of images and messages that they produce—truthful or not.

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

38

Gilded Chalice

Early 19th Century, Philippines

Silver

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

weight: 574g

P 60,000

Provenance:

Most probably from the Parian in Manila

Chalices have been used in Christian liturgical rites since the beginning of the Christian church. Because of Jesus' command to his disciples to "Do this in remembrance of me." The celebration of the Eucharist became central to Christian liturgy. Since the wine was supposed to be transformed into the blood of Christ, naturally, the vessels used in this important act of worship were treated with great respect. Until Vatican II, it was even considered sacrilegious for laymen to even touch a chalice, what more with his bare hands!

This particular chalice is 'dorado de fuego' or fire-gilded, a process wherein pure gold is combined with mercury to form a paste which is then painted over the surface to be gilded. When the object is baked, the mercury oozes out leaving a coating of pure gold on the surface. The process is highly toxic due to the mercury fumes exuded and is seldom used today. Nowadays, an object gilded in this manner is called vermeil.

The workmanship of this chalice is exquisite. The shape is classic and of impeccable proportions. The chased floral borders decorating every portion of the base, stem, pommel and cup are very well designed and executed. Furthermore, five rings of extremely fine beads decorate the joints of the base and stem. These beaded rings, called 'rosario de perlas' in contemporary inventories, are very laborious and time-consuming to make, as each bead has to be shaped individually by filing them from a thick silver ring.



39

Romulo Galicano (1945)

Cordova, Cebu

signed and dated 1992 (lower left)

oil on canvas

45" x 100" (114 cm x 254 cm)

P 700,000

Giving form to the sea perpetually hurling itself against the shore is always a mesmerizing pursuit for many artists. Galicano reproduces the ocean's restless surface through his repertoire of brushstrokes: smooth, choppy, emulating the rhythms of waves breaking against the humble fishermen's boat.

Born in 1945 to a family of artists from Carcar, Cebu, Romulo Galicano studied intensively under his uncle, the Cebuano maestro Martino Abellana. He took up fine arts at the University of the East where he was under the tutelage of Florencio Concepcion. From 1969 to 1975, he painted with the Dimasalang group.







40

Macario Vitalis (1898 - 1990)

Femme Au Balcon

signed (lower left)

oil on canvas

21" x 15" (53 cm x 38 cm)

P 120,000

Provenance:

Private Collection, Paris

Having studied in Europe, and later finding his home in France, Vitalis' art is inevitably predisposed by European masters- particularly French post-impressionism. His color palette is dynamic; his shapes equally so.

41

Jeff Dizon (1954)

Resurrection

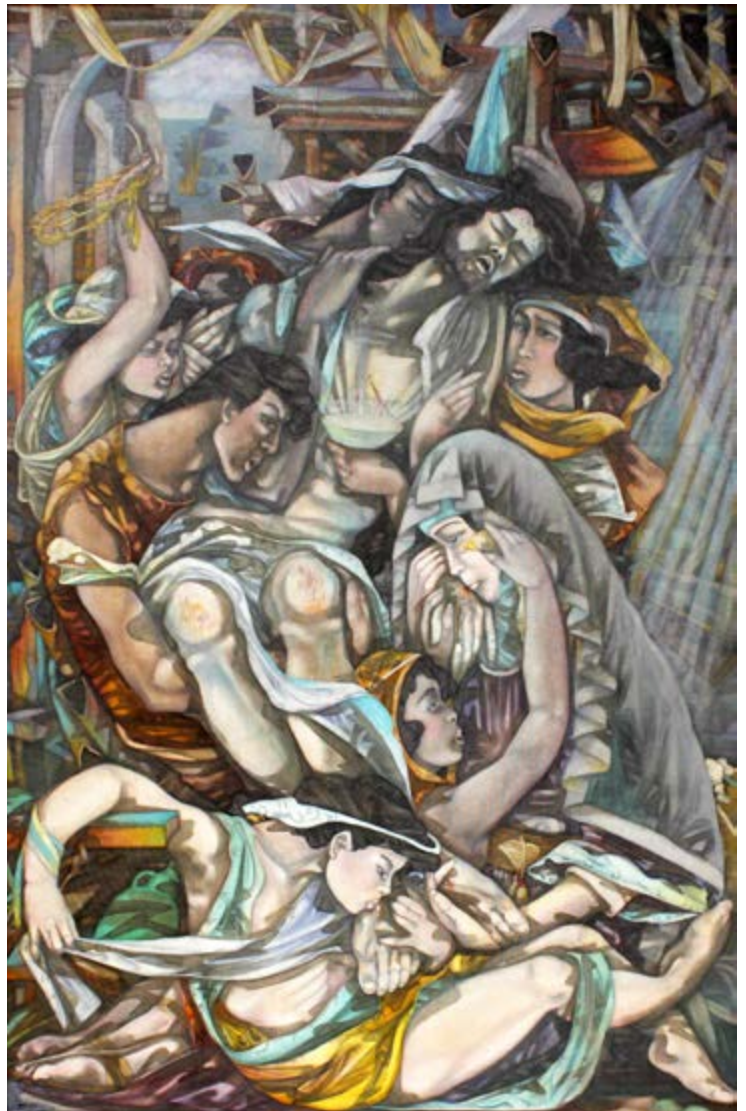
signed and dated 1987 (lower left)

oil on canvas

48" x 32" (122 cm x 81 cm)

P 90,000

Dizon studied painting at the University of the Philippines and over the course of his career, he has mounted numerous solo exhibitions. His artworks have been shown in Los Angeles, New York, and Washington D.C. Jeff's highly detailed artworks rendered in complex color patterns depict Philippine social life with a modern expressionist style rendered in detailed strokes.





42

Ricarte Puruganan (1912 - 1998)

Kay Ganda ng Umaga

signed and dated 1980 (lower right)

oil on canvas

36" x 48" (92 cm x 122 cm)

P 120,000

Literature:

Ricarte M. Puruganan, *Folk Art the thread to National Art*, Lucila A. Salazar and Heritage Publishing, Manila, 1983, (illustrated p.88).

In fusing indigenous designs with contemporary themes, integrating folk art and Western art, Ricarte Puruganan created a synthesis of art that is responsive and vibrant. He was honored by the Philippine government when four of his works "Kakawate," "Village Crier," "Two Leaders," and "Black Nazarene at Quiapo" were chosen to hang at the Hall of Filipino Masters at the National Museum.



PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

43

Mesa Altar

18th Century

Balayong Wood, Hand-Forged Iron and Brass

H:37" x L:54" x W:26 1/2 (94 cm x 137 cm x 67 cm)

P 400,000

Provenance:

Guagua, Pampanga

During the 1st century of Spanish rule, Philippine houses, like their Iberian counterparts, hardly had any furniture. A single bed, a lone table and a solitary straight-backed chair for the master of the house were considered adequate. Cabinets were very rare and the few articles of clothing were usually kept in rattan tampipi, covered baskets made in Camarines.

Because every aspect of furniture-making was done by hand, furniture was not only scarce and expensive, but was considered valuable enough to be pawned in case of need, a practice that continued until the end of the 19th century. The only craftsmen capable of making them in the Philippines then were the 'Sangleyes' who lived in the Parian outside Intramuros. Since the Chinese who came to trade called themselves 'Sangley', meaning 'traveling merchant', the name was applied to all Chinese until the end of Spanish rule. The only skilled furniture-makers in the colony, they used Chinese joinery techniques to make furniture without nails. Iron was scarce and was first imported from Mexico and then from China, until iron ore was discovered and mines developed in Angat, Bulacan in the mid-18th century.

It was but natural for the Sangley artisan to make furniture that he was familiar with, so rustic versions of Ming and Ching Dynasty furniture were made locally. This particular piece made of Balayong wood is an altar table. It has cutwork flanges in front to seemingly support the two wide drawers. The drawers have keyhole shields of hand-wrought iron and are decorated with iron bosses. The top also rests on cutwork flange supports on either side.

Tables of this type are very rare and are usually found only in the old provinces around Manila.





44

Lao Lianben (1948)

Poem

signed and dated 1999 (lower left)

acrylic, modeling paste on canvas

48" x 18" (122 cm x 46 cm)

P 120,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

45

Mia Herbosa (1970)

Honey Blonde

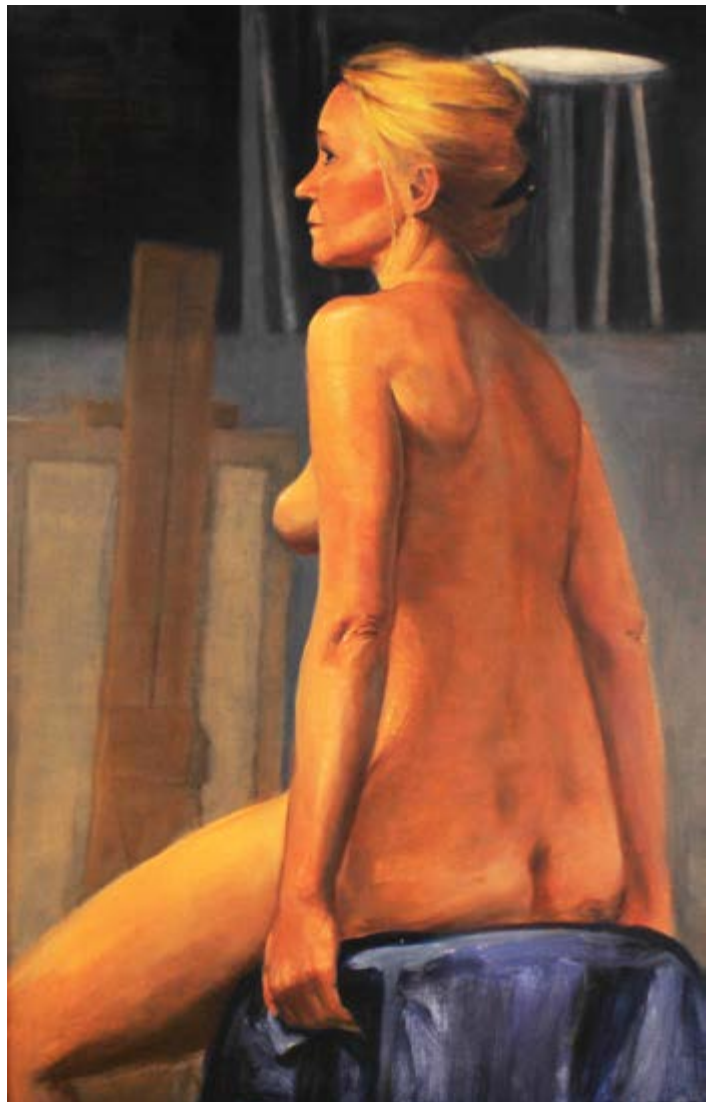
oil on canvas

38 1/2" x 25" (98 cm x 64 cm)

P 60,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

Born in Manila and educated in New York, Mia Herbosa has journeyed widely around the world particularly the major art centers of Europe, where her art function as virtual journals. "I paint my life," the artist declared in an interview. For Herbosa, art, painting specifically, is a fascinating medium of communication. For her nude portraits, the old masters serve as stimulus – injected, however, with her own desire to seek out the inner beauty in all her subjects.





46

Benedicto Cabrera (1942)

Couple

signed and dated 2006 (lower right)

acrylic on paper

30" x 22" (76 cm x 52 cm)

P 300,000

Provenance:

Private Collection, Makati City

Bencab has been noted as "arguably the best-selling painter of his generation of Filipino artists."

He always upheld the primacy of drawing over the decorative color. Bencab started his career in the mid sixties as a lyrical expressionist.

Bencab's exploration of form, finding his way out of the late neo realism and high abstract expressionism of the sixties to be able to reconsider the potency of figurative expression had held out vital options for Philippine art in the Martial Law years, in the Marcos era, through the contemporary era.

PROPERTY FROM THE COLLECTION OF A DISTINGUISHED GENTLEMAN

47

Nstra. Sra de las Mercedes

Late 17th to Early 18th Century

Molave

H:50" x L:21 1/2" x W:15" (127 cm x 55 cm x 38 cm)

P 240,000

Provenance:
Bicol

This statue of the Madonna and Child is carved from one piece of molave. The iconography, typical of the late 17th century, shows the Virgin holding the feet of the Child Jesus who holds an orb as if it were playing with a ball. The rendition of the tunic with the hem gathered in folds and somewhat upturned at the bottom is a trademark of early Bicol statues of the Virgin. The rendition of the windblown cape is unusual and there is a large suksuk at the back of the statue, something that one often sees in contemporary solid ivory statues of the Virgin Mary.

Considering its age, the condition of the piece is superb. The polychrome is original with the Virgin's sky-blue tunic painted with sprigs of flowers outlined in white. The hem has a wide band of gold leaf which shows some abrasion on the raised surfaces. Her dark blue cape, also banded with gold at the edge is painted on the underside with a pinkish pomegranate pigment. The Nino's tunic is completely gilded in gold leaf which is in good condition.

The Virgin and Child originally wore crowns which are now missing. This is evidenced by the holes drilled at the top of their heads that held the crowns in place.



(detail)

(detail)



48

Ramon Martinez (1889 - 1950)

Mother and Child

signed (lower left)

mixed media

10" x 7 1/2" (25 cm x 19 cm)

P 18,000

Focusing on the "rustic idyll," Martinez captured the bronze medal at the Universal Exposition held in St. Louis, Missouri in 1904, the same year this rustic Mother and Child piece was completed.



49

Antonio Leño (1963)

Untitled

signed and dated 2003 (lower left)

industrial media on canvas

48" x 24" (122 cm x 61 cm)

P 30,000

Antonio Leño's career started with headless figures and wild horses. Roiling in chaos seemed to express the human condition with violent directness. His images roused viewers not to be complacent with what's happening around, but to have the power to make sense of the world.

Leño's art turned towards a different direction since about 2000, the year he was tasked to build the Pinto Art Gallery, which drew inspiration from the adjacent residence of Dr. Joven Cuanang.

In art and architecture, Leño simply conveys universal themes through local subjects and materials that offer new perspectives. His works awaken people to appreciate life and not take the world for granted.

42



50

Jose Joya (1931 - 1995)

Yellow Light

signed and dated 1966 (lower left)

oil on wood panel

32" x 24" (81 cm x 61 cm)

P 800,000

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

Joya's abstract expressionist reputation was heavily based on his participation in the 32nd Venice Biennial in 1964, for which he painted works in thick paint applied in semi automatist, gestural manner. Alice Guillermo once wrote that "Joya's vigorous style in the mid-1960s indeed shows a close affinity with abstract expressionism in its kinetic impulse, its strong gestural drive, its bold and sensuous handling of the medium with the open assertion of the materiality of the work."

This strong work is from 1966, a year before he made a one man exhibit at the Luz Gallery, a farewell exhibit before proceeding to New York and a new phase.

51

Lino Severino (1932)

Vanishing Scene #190

signed and dated 1991 (lower right)

oil on canvas

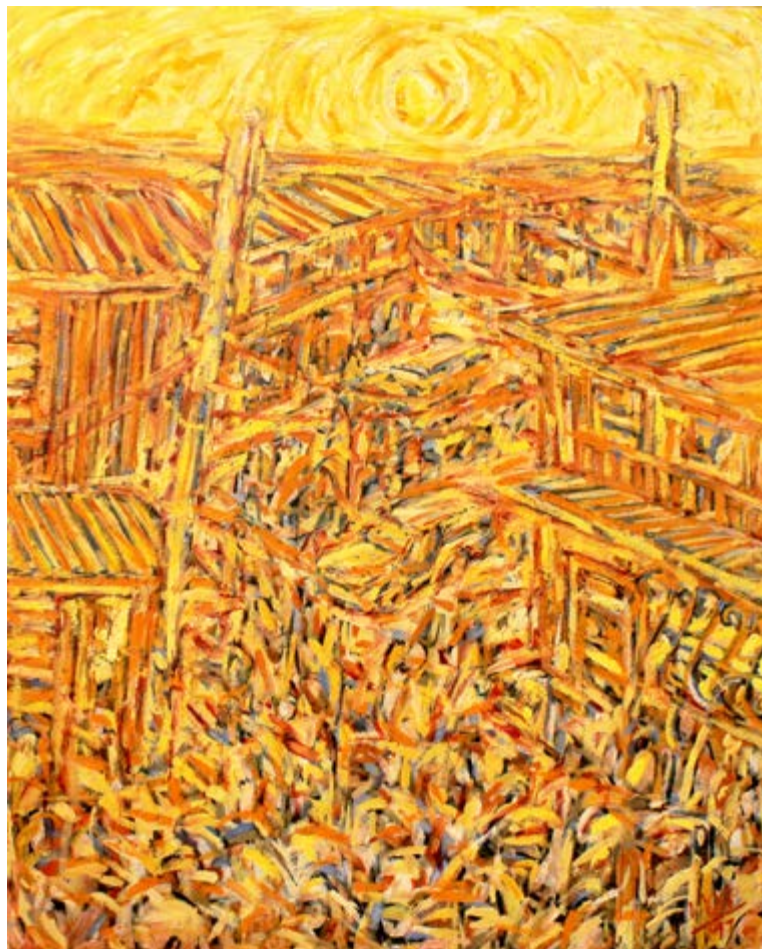
32" x 48" (81 cm x 121 cm)

P 40,000

At the center of Lino Severino's art is the reality of memory and the ephemeral nature of life. His Vanishing Series started with specific material structures, the historic houses of Ilocos Norte, Vigan, Iloilo, and Silay City, where he was born. The artist rendered their architectural and ornamental features in close detail and made their textures of wood and stone come alive at the time when they were showing the strain of a century of existence. Soon enough they were fading fast and tilting to the earth, as they succumbed to inexorable gravity.



Severino's ancestral houses have dematerialized, becoming etherealized, hovering between this world where warnings about justice and judgment are still being sounded and eternity where no one may yet draw from the inexhaustible stuff of memories.



52

Ferdie Montemayor (1965)

Antipolo Houses

signed and dated 1997 (lower right)

acrylic on canvas

30" x 24" (76 cm x 61 cm)

P 40,000

Ferdie Montemayor speaks to the perilous state humanity is in, of unremitting greed overwhelming earth's finite resources. The artist summons us to join the crowd, to imagine ourselves within the fray, and feel the crush life has become in a world increasingly on edge.

This work depicts scenes from his native Antipolo which is microcosmic of his myriad portrayals of communities nationwide, mostly cluttered and distorted to challenge our sensitivities and sensibilities that are for most part evanescent.



53

Patricio Gaston O'Farrell (1879 - 1942)

A mi Padre
signed, dedicated and dated 1896 (lower left)
oil on canvas
32" x 24" (81 cm x 61 cm)

P 200,000



A locket of Edith O'Farrell and her father Patricio Gaston O'Farrell

That the great painter and patriot Juan Luna in fact tutored and guided a younger, nascent artist is an account yet to be mentioned in history books. Still, such a pupil-protégé relationship –hitherto unheard of–did take place. And that one fortunate student was a boy named Patricio Gaston Blocquel O'Farrell.

Born to a French mother and a Filipino father, Gaston had the exceedingly rare privilege, at the tender age of 17, of having been taught directly by no-less than the Master himself. In fact, Gaston even joined Luna in his sojourn to Japan to continue his learning. While there, Luna would produce some twenty paintings with Gaston closely by his side, teaching him all he could – his color palettes as well as the standards of proper proportion and perspective. Thus, as an artist, Gaston quickly imbibed Luna's style and genius.

During his lifetime, Gaston is known to have produced several paintings. Among those that managed to survive is a painting with a dedication "A Mi Padre," which was just recently brought out to light, when his only surviving daughter, Edith O'Farrell, passed away last month at the age of 101. The subject of the painting is the artist's father, Jose, who was the son of an Irish father, John, and Catalina Tuason, granddaughter of Son Tua, the ancestor of the landed Tuason family of Manila. In this painting, the depth and texture of the red and black colors (acquired from Luna) are cleverly executed, bringing a vigorous and dramatic picture of Gaston's respect and love for his father.

"Just as Luna was akin to painting his loved ones, like "A mi Hermana", "Mi Hijo", among his paintings, Gaston O'Farrell, like a "sponge" of an artist, absorbed all of the unique and brilliant teachings of Luna, and did the same thing by painting his father, Jose, in the style and color hues of Luna, using the bold and dramatic colors of red and black, which must have made Luna proud of his protege. Gaston imbibed Luna's teachings and mentorings, much like a son to a father. Luna lost his son and daughter while they were very young. Gaston's family lived in Paris, France where Luna met Gaston and the O'Farrell family. Luna renewed ties with them when the O'Farrells settled in Manila. The teaching Luna gave Gaston was very personal on a one on one basis, which is truly exceptional. Nowhere in the history books was it mentioned that Luna gave lessons, except only to Gaston, which makes Gaston's paintings an extension of Luna's hand."

54

Lydia Velasco (1942)

Tres Marias
signed and dated 2012 (lower left)
oil on canvas
36" x 36" (92 cm x 92 cm)

P 40,000

The women that populate Lydia Velasco's oeuvre –undeniably, her favorite subject— embody not only physical power, but also a palpable strength of character and spirit while maintaining femininity and a strong Filipina character. This we see in this iconic oil on canvas piece from 2012.



55

Mario Parial (1944 - 2013)

Fruit Vendor
signed and dated 1982 (lower right)
oil on canvas
26" x 32" (66 cm x 81 cm)

P 60,000

Mario Parial draws inspiration from folk themes in a lush, tropical setting of vigorous, spiky vegetation and has been quoted: "I never paint with the thought about who would buy my works, I also don't do them because I have a scheduled exhibit or I'm thinking about what some collector would want. I just go on painting everyday..."

He had taught at the former College of Architecture and Fine Arts in UST, and at the College of Fine Arts in the University of the Philippines.



56

Fernando Amorsolo (1892 - 1972)

Lavanderas

signed and dated 1933 (lower left)

oil on board

13" x 19" (33 cm x 48 cm)

P 500,000

Provenance:

Private Collection, USA

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

As opposed to canvasses that are aglow and basking in the glory of the sun, this oil on canvas piece by Amorsolo revels in shadows and a seemingly darker horizon. While featuring an archetypal rural scene, the faces are indistinguishable, making this work mysterious and furtive.

57

Kamagong Chest of Drawers & Bookcase

2nd quarter of 19th Century

Chest: Kamagong, Lanite, Carabao Bone and Brass

Bookcase: Kamagong and Glass

H:70 1/2" x L:42 1/2" x W:23 1/2" (179 cm x 108 cm x 60 cm)

P 500,000

Provenance:

Vigan, Ilocos Sur

This bow-fronted kamagong chest of drawers with a small detachable bookcase on top is an exceedingly rare piece of furniture of a type that is usually found only in Ilocos Sur. The wide strip of carabao bone inlaid on the carcass around the drawers is unique and is remarkable because of the length of the pieces used.

The chest carcass is flanked by a reeded colonnette standing on vase-shaped turned feet separated by a skirt in the shape of an inverted pediment with its apex cut off. The chest has four large drawers on top of each other, each with a pair of drawer pulls carved in the shape of inverted shells. Inlaid on the outer vertical sides and top of the pile of drawers are wide strips of carabao bone, something unusual and seldom seen. The strip running horizontally across the top of the drawer support is of one piece, making one wonder where such a large rib came from. That particular carabao must have been a humongous beast!

The detachable bookcase has a pair of engaged colonnettes with the shafts inlaid with vertical strips of carabao bone to simulate reeding. The capitals are unusual, because two different Orders are superimposed on each other. The bottom one, very Egyptian in style, is surmounted by an Ionic capital. The bookcase has a pair of small drawers surmounted by two shelves and a pair of glazed doors with extremely fine and unusual glazing bars that hold the panes in place. Crowning the bookcase is a detachable frieze consisting of finely carved interlocking circles, locally called Olympic circles. Delicately turned kamagong finials decorate the front corners of the frieze.



Kamagong furniture of this type, of which less than a handful exist today, were found only in the richest homes in Ilocos Sur.





58

Oscar Zalameda (1930 - 2010)

Tres Marias
signed (lower right)
oil on canvas
30" x 36" (76 cm x 91 cm)

P 180,000

Provenance:
Acquired directly from the artist by
Dra. Sylvia Jamora

A distinctive take on cubism – featuring countryside montages, landscapes, and barrio lasses—are what make the paintings of Zalameda iconic and sought-after works of art. With French art studies as foundation, he was able to meld a European flair and an international worldview, with his unwavering love of country shining through.

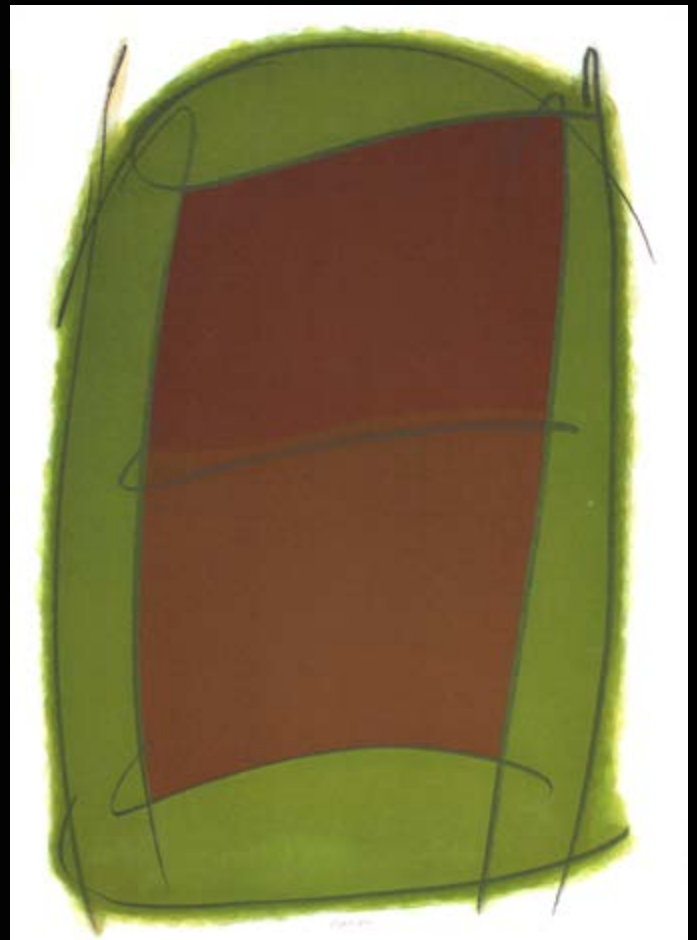
59

Roberto Chabet (1937 - 2013)

Untitled
signed and dated 1980 (lower center)
mixed media
29 1/4" x 21" (74 cm x 53 cm)

P 30,000

Chabet's art has always been informed by the intent to question modernity, where it is his belief that all things are temporal, fleeting, and fluid. His works were always philosophical and allegorical, imbued with his vision of "inclusive conceptualism."





60

Lao Lianben (1948)

Calligraph

signed and dated 1983 (lower left)

mixed media on canvas

48" x 36" (122 cm x 91 cm)

P 240,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

61

Joel Bartolome (1971)

2 Victims

signed and dated 2004 (lower right)

oil on canvas

48" x 20" (122 cm x 51 cm)

P 25,000

Delving into politics and other timely social issues, Bartolome utilizes nudes in the classical mode –naked men with faces covered in white masks—to convey his feelings on the half-truths that are disseminated in the world today.



62

Jerry Elizalde Navarro (1924 - 1999)

The Lady Juggles

signed and dated 1969 (right)

collage

19 1/2" x 14 1/2" (50 cm x 37 cm)

P 40,000

Literature:

Cid Reyes, J. Elizalde Navarro, *The National Museum of the Philippines*, 2008, (Illustrated p. 119).

The year that was 1969 can be noted as the period where a significant shift, a major cusp, in the personal and artistic life of Jerry Elizalde Navarro took place. While busy in the world of advertising, the works that came out of this period – “The Lady Juggles” is a pertinent example —were his playful, imaginative, and quirky collages that are highly evocative of the pop art genre.





PROPERTY FORMERLY IN THE GABRIEL FORMOSO COLLECTION

63

Solomon Sapid (1917 - 2003)

Untitled

signed and dated 1975 (lower right)

wood & brass relief panel

36 1/4" x 79 1/2 (92 cm x 202 cm)

P 240,000

Solomon Sapid was a modern Philippine sculptor who became known for his works in bronze which he created by welding scraps of metal, producing a characteristic jagged effect. Sapid has worked with a variety of subjects through the years: flagellants, Bernardo Carpio, tikbalang, Amihan at Habagat, Daphne, puppeteers, mother and child, and sundry genre figures of peasants, farmers, and working folk. His Tikbalang Series, which he began in 1971, is particularly acclaimed.

This sculpture from 1975 is like a synthesis of his various subjects, yet turning towards geometric abstraction. Much of its dynamic expressionistic quality comes from the sculpted medium: wood and intricately sculpted brass details.



64

Jose Joya (1931 - 1995)

Peace Prayers

signed and dated 1991 (lower right)

acrylic collage

23" x 15" (58 cm x 38 cm)

P 120,000

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

65

Michael Cacnio (1969)

Coconut Vendor

signed and dated 2002

brass and slate

H: 8 1/2" x W: 7 1/2" L: 15" (22 cm x 19 cm x 38 cm)

P 25,000

His characters, taken from Filipino traditional archetypes, reveal enduring truths about family life, human nature and the community. Brass gave his sculptures a bright high note as it drew attention to the exquisitely shaped form, not so much decorative, but elegant and graceful in form. The brass in his sculpture celebrates the richness of color like precious material.





66

Alfonso Ossorio (1916 - 1990)

Untitled

ca.1950

signed (verso)

watercolor on paper

22 1/4" x 19" (51 cm x 48 cm)

P 300,000

Provenance:

Sky Gallery, New York USA

In the book "Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet" pivots around Ossorio (1916-1990), a go-between who is fascinating in his own right. Gay, Roman Catholic, Harvard-educated and the Filipino-American heir to a sugar fortune, Ossorio cut against just about every stereotype of the Abstract Expressionist painter. He supported Pollock critically and financially, buying important works like "Number 1, 1950 (Lavender Mist)" and hanging them in his 80-acre East Hampton estate, but the relationship had some reciprocity; Ossorio worked alongside Pollock and absorbed his signature method of drip painting in oil and enamel, as the intricate skeins of his 1951 canvases indicate.

Ossorio also took Pollock's suggestion that he visit Paris and introduce himself to Dubuffet, thus beginning a long friendship with the champion of Art Brut, or "raw art" — defined, by Dubuffet, as works by artists of a "spontaneous and strongly inventive character." In 1952, Ossorio installed Dubuffet's entire Art Brut collection in his home in the Hamptons, where it remained for a decade.

While Ossorio was in the Philippines, Pollock and his wife, Lee Krasner, were staying in his Macdougall Street town house in Greenwich Village and receiving shipments of Ossorio's watercolors. His relationships with Pollock and Dubuffet influenced his works greatly, and widened his arsenal of styles and techniques which he then incorporated in his later works. Art historians and curators should be on the lookout for examples of mutual-admiration societies like this one, formed by three artists with vastly different experiences of, and attitudes toward, privilege and education.

Source: *New York Times*

67

Alan Sycip (1954)

Presence

signed and dated 2001 (lower left)

oil on canvas

36" x 24" (91 cm x 61 cm)

P 50,000

Alan Sycip explores various ethereal themes from turbulent abstractions to evocations of nature to surreal horizons- those fantastic creations of the mind stretch to some infinity. And in the surrealist "Presence" – with its hallucinatory mood - that sets the stage for the encounters between the real and the imaginary that make up the surrealist drama. Often, Sycip's works take on the last vestige of the rational - a normal world translating to an imagined world.



68

Carlos "Botong" Francisco (1912-1969)

Bayanihan

charcoal on paper

13 1/2" x 19 1/2" (34 cm x 50 cm)

P 120,000

This piece is accompanied by a certificate issued by Rod Paras - Perez confirming the authenticity of this lot

Critics regard Carlos "Botong" Francisco as the bridge between the Amorsolo -Edades traditions in Philippine painting.

It has been written that Botong himself thought that both the "conservatives" and "modernists" of his time falsified reality: the conservatives when they touched up their country folk with a false romanticism and the modernists when they mired their proletariat being in the abyss of despair, squalor and helplessness.

But for the most part, Botong stayed above the artist's polemics that raged in Manila during his time. His own subjects he approached with sympathy, irony, and humor. Botong's people are neither sweetly romantic nor tragically victimized: he would have said they are just themselves- people like everyone else.





69

Rodel Tapaya (1980)

Shelter

signed and dated 2011 (lower left)

acrylic on canvas

48" x 36" (122 cm x 91 cm)

P 140,000

Rodel Tapaya's paintings recurrently depict narratives embedded in Filipino cultural history that offer sharp and often piercing commentary on contemporary life and issues. Through his adept manipulation of folk aesthetic and material, Tapaya provides his characters with allegorical significances that transcend common perception, offering fresh insights about their origins and relevance.

Tapaya's works are marked by labyrinthine patterns and recurring characters that transmit scenes and figures from folk stories in his pictorial world amid labyrinthine patterns. His detailed execution and finish was described by critic Patrick Flores as a "practice (that) pursues the process of myth-making, appropriating certain archetypes in the discourse of origin and expanding it to create a visual vocabulary that is entirely his own. The folk aesthetic in this highly mediated and idiosyncratic language becomes part of a contemporary reflection on a sense of belonging to a domain of culture. The style resists nativist appropriation of motif; rather it invents its own, making the artist's effort an interesting intertext to prevailing mythologies"



Carmen Guerrero Nakpil and Ambeth Ocampo, circa the mid 80s, in the family home designed by husband Architect Angel E. Nakpil in San Juan. The oil "Mga Kendi" hangs in the background in the dining room. (Photo courtesy of Dr. Ambeth Ocampo.)

Angel and Carmen Guerrero Nakpil

Journalist and essayist, international technocrat, and historian, Carmen Guerrero Nakpil was also one of the leading lights behind the country's first artspace : the Philippine Art Gallery, established in 1950 by Lyd Arguilla. The gallery was first located in one of the buildings owned by husband Architect Angel E. Nakpil, on Taft Avenue, Manila.

In those halcyon post-War days when poets, painters, and politicians were joined at the hip, the Nakpils were contemporaries and comrades of the artists who comprised the legendary 13 Moderns. Their collection spanning several decades includes Manansala, HR Ocampo, Cesar Legaspi and Carlos "Botong" V. Francisco, as well as the next generation's Mauro Malang Santos, who worked as an editorial artist in the Manila Chronicle when "Chitang" Guerrero Nakpil was one of its most flamboyant columnists.

The Harvard-educated Angel E. Nakpil was the country's first urban planner, mapping out the post-war precincts of Quezon City, and in the 1960s, drawing up the present-day Ortigas Complex in Greenhills. He was also the architect, among others, of the tallest building of the time (the Picache), the Cinerama, as well as the iconic National Press Club Building. The Nakpil family home in Quiapo, Manila was the repository of a wide selection of 19th-century Filipino old masters that included the famous La Parisienne by Juan Luna, owned by Petrona Nakpil vda de Bautista-Lin, imbuing Architect Nakpil with the tradition of art patronage.



PROPERTY FORMERLY IN THE ANGEL AND CARMEN GUERRERO NAKPIL COLLECTION

70

Mauro Malang Santos (1928)

Mga Kendi

signed and dated 1975 (lower right)

oil on canvas

25 1/2" x 38" (65 cm x 97 cm)

P 260,000

Perhaps Malang is the archetypal Filipino artist, reflecting all the archipelago's diverse history-- having been schooled in draughtsmanship as a child by one of the foremost classical realists of the Spanish era, Teodoro Pascual Buenaventura, his skills honed at the American Otis Art Institute, and ultimately being mentored by H.R. Ocampo (who Malang reminisced would lend him his oil paints to use.)

Malang began his professional artistic career as an illustrator and editorial cartoonist, equipping him with the uncanny ability to cut to the core of his subject matter. This resulted in the creation of an artistic vocabulary, uniquely Filipino that was also universally appealing.

In 1957, he was hailed by the influential Philippine Art Gallery's Lyd Arguilla as one of twelve of Manila art's who's who. It was just the first of many accolades through his long and dazzling career.

Characteristically, a strong central figure (usually a Filipino woman in traditional baro't saya) amid a fiesta-like explosion of intense color (one of Malang's techniques being a refusal to mix colors straight out of the paint tube) and myriad stylized details.

From his most fertile period, "Mga Kendi" (1975) captures a street-vendor immersed in her wares, arrayed in the signature Malang horizon of bottled sweets and candies. Symbols of motherhood and bounty, ethereal love and peace (the fish and fruit) complete the image.



71

Marcel Antonio (1965)

The Water Bathers
signed (lower right) dated 2002 (verso)
oil on canvas
36" x 24" (91 cm x 60 cm)

P 60,000

Immersed in magic realism and almost fantasy-like depictions, Antonio's figures situate themselves in narratives that are dreamy, peculiar, and almost harking from the deep recesses of his imagination. Very much a storyteller, he creatively weaves tales through his brush that are derived from a process he describes as "playtime with a purpose."

72

Gabriel Custodio (1912 - 1993)

Asinan sa Cavite
signed and dated 1965 (lower right)
oil on canvas
16" x 20" (40 cm x 51 cm)

P 16,000

Profuse and free flowing impasto brush strokes set apart the works of Gabriel Custodio, recognized master of the academic representational school of landscape painting and a member of the so-called "Mabini Artists." Thus his oeuvre – consisting largely of pastoral scenes – bore a richness in texture and near photographic realism as they were produced directly from nature.





PROPERTY FROM THE COLLECTION OF DON LORENZO ESCUDERO GALVEZ

73

Oscar Zalameda (1930 - 2010)

Barcos

ca. 1963

signed (lower right)

oil on board

17" x 20" (43 cm x 51 cm)

P 100,000

Provenance:

Acquired directly from the artist

Whether it was rural sceneries, farmers and barrio lasses, still lifes and landscapes, Zalameda's fine cubist creations, rendered in his own characteristic style, stood out for their European undertones combined with Filipino sensibilities.



(Oscar Zalameda with Don Lorenzo Escudero Galvez)

74

Silver Tray

1930s

silver

26" x 21" (66 cm x 53 cm)

weight: 3209g

P 30,000

Provenance:
Manila

Although the Philippines did not have silver mines, the silversmith's art flourished in the islands during the Spanish Colonial Period. Millions of silver pesos from Mexico poured into the colony during the two and a half centuries of the Galleon Trade Era. As exports grew in the 19th century upon the opening of Philippine ports to world trade, the amount of silver going into the economy increased.

Tons of silver were made into decorative objects for the hundreds of churches in the colony, while wealthy households melted their surplus coins and had them fashioned into tableware and objects for personal use and adornment. In all cases, locally-made objects of silver were not marked as they were in the rest of the world. This was because silver coins were melted down and used in making these objects, and the quinta del rey, the 20% tax, had been paid when the coins were minted.

Unfortunately, the craft of making silver objects for household use declined during the American Colonial Period, as more elaborately-designed American flatware and hollowware were imported by the leading stores along the Escolta.

It is surprising, therefore, to find a Philippine-made tray as large and as well made as the one above. Meant to be used as a fruit tray, the rippling waves are reminiscent of a shell alluding to a cornucopia or horn of plenty. The highly-embossed and chased foliate spray on either side is decorated with a fern and sampaguita blossoms, giving the piece a decidedly Philippine look. From the look of it, the piece must have been commissioned by someone who had traveled to Paris in the 1930s and been enthralled by the Art Deco Style so prevalent there.



75

Nena Saguil (1924 - 1994)

Blue Cosmos Series

signed and dated 1964 (lower right)

oil on canvas

22" x 19" (56 cm x 37 cm)

P 80,000

Paris based Nena Saguil equates painting with the other arts: music and poetry. She trained at the University of the Philippines but was "born an artist" when she came to Paris in 1954, where she studied at the Ecole des Artes Americaine. She painted her work in a very distinctive style, filled with spheres, mandalas, circles, orbs and moons. The meaning behind those various multiple dots and circles and molecular configurations in her paintings are not just there for purely plastic or formalist satisfy but signify a life force at work behind everything in a micro- or macro – universal context.



PROPERTY FORMERLY IN THE DON LUIS MA. ARANETA COLLECTION

76

Juvenal Sanso (1929)

Sta Ana Backyard

ca.1950

signed (lower right)

oil on canvas

19" x 24 1/2" (48 cm x 62 cm)

P 200,000

Literature:

Alfredo Roces, Sanso, Luis Ma. Araneta et al., Hong Kong, 1976, (illustrated, fig. 32, p.30 - 31)





77

The Lazatin-Paras Cabinet

2nd Quarter of the 19th Century
Balayong, Narra, Kamagong and Carabao Bone
H:80 1/2" x L:58" x W:24 1/2" (204 cm x 147 cm x 62 cm)

P 800,000

Provenance:
Lazatin-Paras Family
San Fernando City, Pampanga

The Lazatins are considered one of the 1st five families of Pampanga and are known for their large landholdings and luxurious lifestyle.

This two-door aparador is simple in design, but is very well made and has many outstanding features seldom found in cabinets of this type. It even has secret compartments, while the base, the body and the crown are all detachable.

The narra base standing on four turned, balayong feet shaped like inverted pinecones has a turned guava-like pendant of the same wood at the center. This pendant decoration, usually found in Bulacan side tables and sometimes on the so-called 'magic tables', is seldom used on cabinets. This base, in fact, resembles a dulang and can be used as such. The skirts have a decorative border of

lanite line inlay at the center of which is an inch-wide strip of narra alternating with kamagong and surrounded by lanite line inlay with a disk and a sprig of diamond-shaped carabao bone terminating each end. The sides of the narra top of the base are inlaid with a continuous row of diamond-shaped lozenges of bone.

The aparador, also of narra has two drawers surmounted by a pair of doors that open to reveal four shelves. Both doors have turned kamagong drawer pulls. Flanking the drawers are vase-shaped turnings, another unusual feature. Commonly used as finials, here they support the plank that forms the lower shelf of the cabinet. Above these turnings are very slim and finely reeded colonnettes with simple spool-turned bases and capitals that terminate in amphora-like necks.

The drawer faces have lanite line-inlaid borders with a half-moon of small, joined bone triangles defining the keyhole area and are decorated on either side with a sunburst formed by a large bone disc surrounded by diamond-shaped lozenges. The drawer supports are inlaid with a row of diamond-shaped bone. The exterior sides of the drawers are bordered by a row of bone lozenges inlaid diagonally with a line-inlay of kamagong and lanite on the inner side. Sunbursts are on each corner with a larger one at the center from with leafy arcs emanating from either side.

The cabinet doors panels are bordered by line-inlay and a sunburst similar to that of the drawers. Strips of kamagong with bone disc and sprig terminals, like those on the aprons, decorate the door panels.

The sides of the cabinet are of balayong and have lanite line-inlay with bone sunbursts like the doors. The borders consist of a row of bone lozenges inlaid diagonally with a line-inlay of kamagong and lanite on the inner side. A large sprig ornament of three leafy twigs ending in a tear-drop bud is inlaid on the inner corners of the panel. A molded cornice inlaid with a row of bone lozenges is at the top.

Over the cabinet frame is a detachable frieze inlaid with kamagong resembling 2-dimensional dentils. The crest above it, also detachable, is bordered with lanite line-inlay with a wider strip running horizontally along the center inlaid with a row of large discs that have large lanite leaves inlaid on either side. Balayong turned finials top each corner of the crest.

78

Juanito Torres (1978)

Blood Compact
signed and dated 2013 (lower right)
oil on canvas
60" x 72" (152 cm x 183 cm)

P 60,000

Often satirical, Juanito Torres' large canvases depict the Filipino existence as vaudevil - it's everyday performers and their travails.

A rich story-teller employing a visual narrative that is at once witty, biting, and powerful, his innate fascination for history drives his art as he reproduces scenes very much in tune with the times.



79

Prudencio Lamarroza (1946)

Untitled
signed (lower left)
oil on canvas
36" x 48" (91 cm x 121 cm)

P 80,000

What easily sets Lamarroza's art apart, it has been rightfully observed, is his gift in exploiting color – vivid, radiant, and remarkable. This he couples with imaginings that are surreal and dream-like, landscapes that are like portals into a different dimension: the workings of his curious mind.





PROPERTY FROM THE DON LUIS MA. ARANETA COLLECTION

80

Claudio Bravo (1936 - 2011)

Nude Sketch of a Young Boy Sitting

signed and dated 1968 (lower right)

pencil and pastel on paper

8" x 12" (20 cm x 30 cm)

P 120,000

Having established himself in Madrid as a portraitist, particularly of society's higher echelons, the Chilean-born painter Claudio Bravo was invited to the Philippines in 1968 at the behest of First Lady Imelda Marcos. His Manila visit culminated in an exhibit at the Luz Gallery where Bravo displayed over fifty of his paintings, among them portraits of President Ferdinand and Mrs. Marcos, along with many of Manila's crème. (Many of these works were featured in a 2012 exhibit at the Metropolitan Museum to mark the 202nd anniversary of Chile's independence.)



(Portrait of Luis Araneta by Claudio Bravo)

Bravo was extremely inspired by the very different light and color that he encountered in the Philippines, saying that the portraits he did here were his "most lucid." Tats Manahan, who curated the 2012 Metropolitan Museum exhibition, says, "He was practicing on everything here for the paintings that eventually made him very famous...That's what makes his stay here important...for him as an artist to have been able to literally see the light."

During his 1968 sojourn, Bravo resided in the home of art collector Luis Ma. Araneta. When not painting society's luminaries, the artist would often pick up pencil and pastel, call in one of Araneta's house-helpers, ask the person to sit, upon which time the artist would illustrate on paper what he perceived. The piece on sale today is the outcome of one of those sessions.

Bravo's works are internationally recognized as masterworks in trompe-l'oeil blended with hyperrealism and classical Spanish/Italian influence. Prestigious auction houses vie to sell his paintings. Public collections of his works are found at The Baltimore Museum of Art, El Museo del Barrio (New York City), the Honolulu Museum of Art, the Metropolitan Museum of Art, Museo Nacional de Bellas Artes (Santiago, Chile), Museo Rufino Tamayo (Mexico City), Museum Boijmans Van Beuningen (Rotterdam, The Netherlands), the Museum of Fine Arts, Boston, the Museum of Modern Art (New York City), Museum Ludwig (Cologne, Germany), the Palmer Museum of Art (Pennsylvania State University), and the Philadelphia Museum of Art.

By Elvira Araneta



81

Tony Mahilum (1948)

Binyagan

signed and dated 1992 (lower left)

oil on canvas

36" x 48" (91 cm x 122 cm)

P 80,000

Literature:

Duldulao, Manuel D, Twentieth Century
Filipino Artists, Vol. 3, Legacy Publishers,
Quezon City, 1993, p.276

82

Publio Briones (1949)

Semana Santa

signed and dated 2012 (lower right)

oil on canvas

30" x 40" (76 cm x 102 cm)

P 40,000

Traditional Filipino themes (piety and family values) interspersed with Pop Art elements (cartoonish balloons) populate this oil on canvas work by Cebu Artist, Boy Briones, who was mentored by eminent realist, Romulo Galicano. The latter components, the artist says, lend a contemporary feel to this piece –emphasizing color patterns and tonal distribution.





83

Lee Aguinaldo (1933 - 2007)

Untitled

signed (lower right)

ca. 1958

oil on wood

15 1/2" x 5" (39 cm x 13 cm)

P 120,000

Provenance:

Collection of Mike Dobry who lived in the Philippines from 1957-1959 as a dependent of his father, who worked for the U.S Embassy. Mr. Dobry had a close association with Fernando Zobel, who mentored him during his stay in the Philippines. It was also at this time that he met Arturo Luz and Lee Aguinaldo.

Motivated by the art of Jackson Pollock, this work by Aguinaldo bares the "flick" technique where the paint is splattered on the canvas. While seemingly random and accidental, the flicks that populate the canvas –the colors to boot—are done in a calculated manner, exposing Aguinaldo's intellect, hunger, and zeal.



(Dr. Alejandro R. Roces by Carlos "Botong" Francisco)



(Irene V. Roces by Vicente Manansala)

Dr. and Mrs. Alejandro R. Roces

Entering the home of National Artist Dr. Alejandro R. Roces and Irene V. Roces, it was difficult not be enthralled –enraptured!—for it was like entering a magical, rarefied world; a private museum whose curator exhibited impeccable taste, an unmatched eye for beauty, and an innate joie de vivre.

Designed, appropriately, by National Artist for Architecture Leandro Locsin, one is grandly welcomed to the Roces residence through breathtaking doors that were specially commissioned, designed, and carved by another National Artist, Carlos "Botong" Francisco: one side depicting folk scenes the other Filipino mythical creatures.

Upon entering, one is easily drawn to the artworks on view: judiciously selected works by Saprid, Castrillo, and Abueva. Prior to stepping into the graceful living room, two intricately carved wooden blocks stood guard almost like sentinels—one carved by Vicente Manansala (Leon Gallery Spectacular Mid-Year Auction 2014, Lot 103) and the other this piece by Botong. Not to be missed was the famous kamagong cabinet by Irene's father, the nationalist Maximo Viola, a close friend of Jose Rizal. These and numerous other important works populate the inner sanctum of the Roces abode.





84

Carlos “Botong” Francisco (1912-1969)

Untitled

ca. 1965

molave

H:33 1/2" x L:18 1/2" x W:23 (85 cm x 47 cm x 58 cm)

P 300,000

Provenance:

Acquired directly from the artist by the present owner

The second member of “The Triumvirate”, Botong, who together with Amorsolo, received the first National Artist Award for painting in 1973, is also an excellent sculptor.

In the storied abode of Alejandro Roces, what with four of its doors sculpted by Carlos Botong Francisco, this monolithic piece also done by Botong accompanies a similarly sized piece sculpted by Vicente Manansala, also bearing the same themes. Both block shaped sculptures, makes for a spirited combination for a storied house designed by Leandro Locsin, infusing the house with a folksy sophistication. Botong’s depiction of peasants in various scenes for freedom in “Mabuhay ang Kalayaan” strongly reflects his reputation as a peerless muralist. The scenes on all four sides reflect the affirmative and communal spirit of his works that eventually laid the foundation of the Angono group of artists.



85

Jose Blanco (1932 - 2008)

Puto Bumbong

signed and dated 1975 (lower left)

oil on canvas

24" x 32" (61 cm x 81 cm)

P 120,000

Provenance:

Mercedes Lizares Mckenzie

One of the most notable artists that Angono, Rizal ever produced, Blanco's interpretation of pastoral life and the individuals that populate it (Blanco himself was a fisherman) is down-home, upretencious, and replete with honesty – combined with an innate artistic sense.



86

Manuel Baldemor (1947)

a.) *Barrio Fiesta*

signed and dated 1985 (upper left)

painted wood relief

19 1/2" x 7" (50 cm x 18 cm)

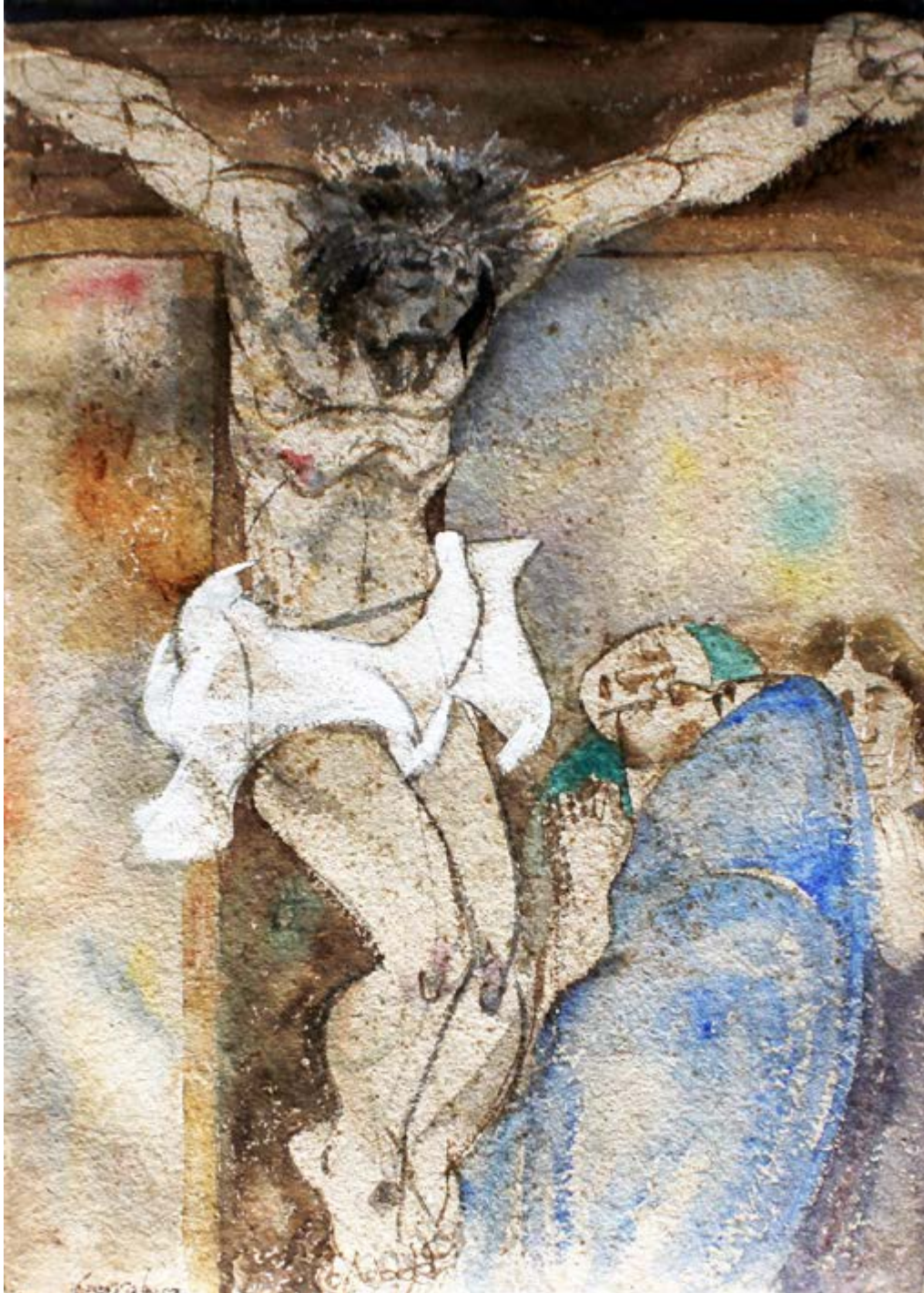
b.) *Barrio Fiesta*

painted wood relief

19 1/2" x 7" (50 cm x 18 cm)

P 20,000

Festive scenery – lively, colorful, and vibrant – have always taken center stage in Baldemor's art. Having been born in Paete, Laguna, the influence of the many woodcarvers in the area can be gleaned in his output – this twin series of works depicting a cheerful lot of barrio folks in dance.



87

Benedicto Cabrera (1942)

Crucifixion

signed and dated 1987 (lower left)

watercolor on handmade paper

31 1/2" x 22" (80 cm x 52 cm)

P 300,000

Provenance:

Acquired directly from the artist by the present owner

An unusual subject among Bencab's extensive body of work, "Crucifixion" is an uncommon incursion into religious themes for the artist. Yet still, his distinguishing style and execution, his mastery of illustration, bares evident.

88

Joven Mansit (1984)

L.H.O.O.Q

signed (lower right) and dated 2006 (verso)
oil and acrylic on canvas
15" x 20" (38 cm x 51 cm)

P 30,000

Joven Mansit has long explored haunting presence of the subconscious - even before he started repainting, fictionalizing and mythologizing old photographs into surrealist fantasies.

"L.H.O.O.Q" features a creature part human part animal, the human element conjuring the many breasted indigenous goddess Mebuyan, the earth goddess in Bagobo mythology whose body is covered all over with breasts and nipples. Born of a need to explicate the unknown, mythical beasts testify to the richness of the imagination. They embody powerful ideas and provide an inexhaustible source of ideas, for the artist to explore. A capiz window covers her face adding to a visual mystery that intrigues, enchants, confounds.



89

CJ Tañedo (1979)

Moonlight Serenade

signed (lower right)

mixed media

48" x 36" (122 cm x 91 cm)

P 30,000

Said to be inspired by European Renaissance painters, Tañedo culls from scripture to produce characters in the realist mode. Set in shadowy and spectral dreamscapes that seemingly probe into the artist's subconscious.



90

Buen Calubayan (1980)

Nicotine

dated 2007

oil on canvas

48" x 36" (122 cm x 91 cm)

P 40,000

Provenance:

1/of Gallery

Buen Calubayan's 'portrait' evokes the familial and its forgetting. "Nicotine" is an example of a theme that the artist explores aside from his art's relentless interrogation with institutions; the Catholic Church, the government, and the market forces as directly shaping his life and therefore, his art practice. This work is from 2007. In 2012, Calubayan's show featured portrait upon portrait of women, the same but different from each other, always seemingly incomplete portrayals, if not unfinished paintings. Those images, archives of the past, are a paean to the continuous struggle of the artist with the self, thus adding an autobiographical dimension to his art. Personal and confessional art is as old as creativity itself. But there is daring in the act of navigating these spaces between past and present, memory and documentation, nostalgia and fact. Calubayan's work does not just let us in on memories, what remains real and stark about it, what is now nothing but abstract notions of the self and the familial.

At the same time there is a sense of the media that the artist works with the tenuous line he traverses between real and abstract. Ultimately though, there is the thread of the conceptual that Calubayan sustains here, where the task of taking stock is the engagement with the past.

PROPERTY FROM THE EDGARDO "BUDUT" LIZARES COLLECTION

91

Jose Joya (1931 - 1995)

Untitled

signed and dated 1976

ceramic

Diameter: 8" (20 cm)

P 80,000

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

This work by Joya from 1976 shows us his insatiable passion in exploring new artistic horizons and media, in this case the use of ceramic art.



92

Augusto Albor (1940)

Untitled

signed and dated 1996 (upper left)

oil on canvas

24" x 24" (61 cm x 61 cm)

P 30,000

In 1976 he was a Thirteen Artists Awardee from the CCP. As a painter, he has participated in major exhibitions and art events in the Philippines, USA, Germany, Hong Kong, Japan, and China. Some of these events are: the First Selection of Philippine Art by the Museum of Philippine Art (MOPA), 1981; and 100 years of Philippine Painting Exhibition held at the Pacific Asia Museum, in Pasadena, California, 1984.



93

Gabby Barredo (1957)

Vanity Console Table

signed and dated 1993

mixed media

H:84" x L:40" x W:15" (213 cm x 102 cm x 38 cm)

P 80,000

Provenance:

Galerie Genesis

The Archangel of Assemblage, Gabriel Barredo has produced a body of work that has moved from the whimsical to the surrealistically figurative to the deeply religious. Through subtle and considered juxtapositions of found objects and discarded junk, Barredo consistently challenges established aesthetic and social boundaries even in creating functional furniture.

For Barredo, the artwork is a spectacle which exists to be displayed, its auratic, because unrepeatabe presence beams forth to awed and mystified viewers. Underlying all his work is an innovative and ingenious use of materials, mainly from junkyards and thrift shops, as Gabriel Barredo continually discovers artistic possibilities in every form and medium as well as his ability to capture the rare and marvelous, the hitherto only half-guessed and imagined, into a mesmerizing three dimensional presence.



94

Romulo Galicano (1945)
Early Summer Morning (Giverny)
signed and dated 2001 (lower left)
oil on canvas
25" x 38" (64 cm x 97 cm)

P 100,000

Romulo Galicano's art evokes a world that is deliberately circumscribed as to time and place but that is nonetheless rich and immensely varied. Galicano, a master of the melodramatic landscape, depicts a very handsome panorama of Giverny in France. The well travelled Galicano is a top Filipino impressionist, one whose themes happily occupy a broad range.

A master of figurative painting, Romulo Galicano deploys that impressionistic touch to a landscape with the narrative presence of a horse and two girls. His mastery of color and tone, figure drawing, composition, techniques and materials came from lessons he learned from his early youth.



95

Eduardo Chillida (1924 - 2002)
Untitled
signed (lower right)
print (84/150)
15" x 11" (38 cm x 28 cm)

P 20,000

Provenance:
Private Collection, Manila

As an artist, Chillida, of Basque Spanish heritage, was best known for his immense abstract creations. The impetus in producing his art is his constant search for the unknown, where each process is a voyage in learning, with nature standing as stimulation.





96

Marina Cruz (1982)

Living Room

signed and dated 2008 (lower right)

oil on canvas

72" x 96" (183 cm x 244 cm)

P 120,000

"Living Room" is typical of Marina Cruz' works that simulate the chaotic spaces and movement in an abandoned house. Composed in skewed perspectives that juxtapose planes seemingly helter-skelter, Living Room captures an interior space in disarray with household objects still intact but slowly surrendering to the passage of time.

The overlapping perspectives, walls, wallflowers, floors, doors, windows and ceilings in Marina Cruz's paintings are not only metaphorical, but literal representations. Past and present are woven together in these interiors which are stacked up and transformed as a result of the heaving of the river that runs through them.

Such overlapping realities in the artist's works verge on the dark and disturbing.



PROPERTY FROM THE COLLECTION OF AN IMPORTANT MANILA FAMILY

97

The Vidal Tampinco Sideboard

ca. 1930

Narra, Kamagong and Balayong

H:45" x L:73 1/2" x W:28 1/2" (114 cm x 187 cm x 72 cm)

P 300,000

Provenance:
Manila

This sideboard with its finely executed carving is definitely the work of Vidal Tampinco, the foremost furniture maker of the late 1920s until the early 30s. Tampinco not only made furniture for Malacañang, but also for many of Manila's most prominent families. This sideboard was originally part of the set which had a dining table for 24 persons.

The sideboard plays with the different contrasting natural colors of the wood to draw attention. Its kamagong carcass resting on a narra base is supported by four kamagong scrolled feet in front and two at the rear. Between each foot is a narra apron carved with a scroll that emanates from the bottom scroll of the foot. On the narra base over each foot is a reeded kamagong colonette with a baluster base carved with acanthus leaves that is repeated on the capital. Identical colonettes also decorate the back corners of the piece. The narra base and the kamagong frame of the narra top are finely carved with an acanthus leaf border. The sides of the sideboard are of tindalo or balayong framed in kamagong.

80



The wide central part has a straight front and a shelf closed by a pair of narra doors framed in kamagong. The inner corner of each panel is carved with a symmetrical acanthus leaf scroll, while a flattened scroll in the middle supports a shield-shaped cartouche surmounted by a stylized crown. A garland of stylized ilang-ilang flowers hang beneath the cartouche. Each door has a turned kamagong drawer pull.

On either side of the doors is a row of four narra drawers on top of each other. The drawer faces are curved and are decorated at the center with the same stylized crown found on the doors. Turned kamagong drawer pulls are attached to the middle of each crown. The corners and centers of the drawers are also carved with symmetrical acanthus scrolls and ilang-ilang garlands similar to those of the doors.

PROPERTY FROM THE ESTATE OF I.P. SOLIONGCO

98

Vicente Manansala (1910 - 1981)

Birds

signed and dated 1965

watercolor on rice paper

50 1/2" x 34 1/2" (128 cm x 88 cm)

P 120,000

Provenance:

Acquired directly from the artist

Vicente Manansala developed transparent cubism, wherein the "delicate tones, shapes, and patterns of figure and environment are masterfully superimposed."

Cubistic touches are present in "Birds," from 1965. This reminds one of the artist's experiments in multiple perspective through transparent planes. If the title of the work were to be disregarded and the composition and design were to be viewed in terms of cubism, the rich nuances of depth will stand out.

Beth Day Romulo wrote that "Perhaps his greatest contribution to art was the inspiring example Manansala set for younger artists."



99

Jerry Elizalde Navarro (1924 - 1999)

Untitled

signed and dated 1998 (right)

oil pastel and watercolor on paper

30" x 22" (176 cm x 56 cm)

P 40,000

Provenance:

with Galleria Duemila

Seeing artists go back to basics, the roots of their art, is always a fascinating endeavor most especially for those whose works cover an eclectic array of themes and styles. This piece by Elizalde Navarro, National Artist, is no different as it shows us how he executes a leisurely, but nonetheless inspired sketch of a nude lady.



100

Romeo Tabuena (1921)

Men and Carabaos

signed and dated 1952 (lower left)

oil on wood

36" x 28" (91 cm x 71 cm)

P 200,000

Provenance:

Private Collection, USA



101

Jose Joya (1931 - 1995)

Mother and Children
signed and dated 1988 (lower left)
pastel on paper
20" x 13" (51 cm x 33 cm)

P 100,000

This piece is accompanied by a certificate issued by Mrs. Josefa Joya-Baldovino confirming the authenticity of this lot

It is perhaps correct to observe that Jose Joya, National Artist, refused to box and confine himself in one particular style. Proof of this is his use of varying media as well as his intrusions into both modernism (geometric shapes) and classicism (figurative subjects). For the latter, the Mother and Child is one popular and much-recognized example. Here, not only does his artistic prowess shine forth, but also, one can infer, the Filipino trait of love of family and a matriarchal society.

102

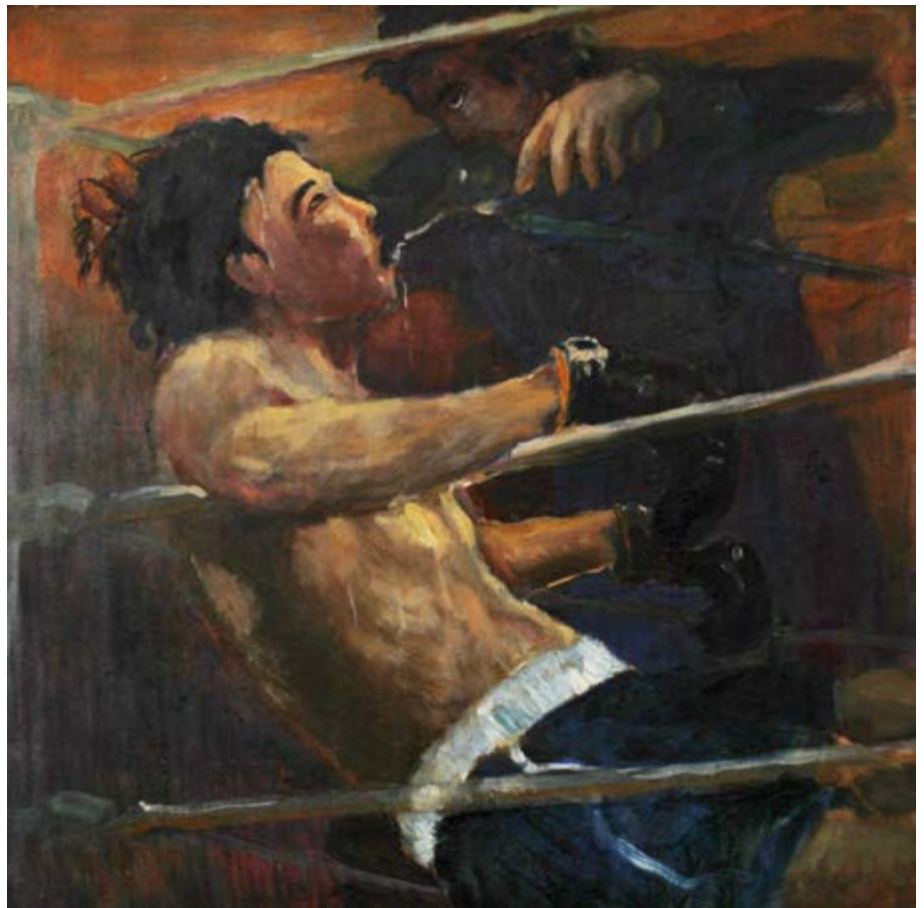
Onib Olmedo (1937 - 1996)

Boxer
signed and dated 1975 (lower right)
oil on canvas
29" x 29" (74 cm x 74 cm)

P 160,000

This piece is accompanied by a certificate issued by Gisella Olmedo - Araneta confirming the authenticity of this lot

Through works in figurative surrealism, Olmedo was able to produce pieces that, while haunting and almost grotesque, portrayed downtrodden and subjugated characters, his favorite subjects.





PROPERTY OF A BEAUTIFUL LADY

103

Lee Aguinaldo (1933 - 2007)

Some Days Are O.K.

signed, titled, and dated 1971 (in verso)

acrylic (aqua-tec)

36" x 36" (92 cm x 92 cm)

P 240,000

Provenance:

A gift from the artist to the present owner

Literature:

M.V. Herrera, et al., *The Life and Times of Lee Aguinaldo*, Quezon City, 2011, p. 71

Exhibited:

Ateneo Art Gallery, *Lee Aguinaldo: A Retrospective*, October 26, 2010 - February 3, 2011

A burst of light emanating from a horizon of layered shades of lavender and lilac, the painting conjures memories of a romance that the artist Lee Aguinaldo shared with a woman that inspired him to paint again after a long period of inactivity. Sharing a love of music, they met at a record store that was also a hangout of kindred spirits. Her youthful exuberance and lust for life captivated him. She, on the other hand, was enthralled by his knowledge of the arts. They would have animated discussions about the works of Pollock and Rothko, the books of Arthur C. Clarke and John Wyndham.

She remembers that first day when they watched a particularly glorious sunset at the CCP breakwater and going home after sunrise, Lee was in an absolute state of euphoria. Feeling calm and mellow, he declared that he was inspired to create a new work. The painting came to her doorstep soon after it was finally completed, overwhelming her to tears. As she looked to one side of the painting, she noticed that he had used one of his favorite colors, "Hooker's Green Deep" (The color is named after the botanical artist William Hooker (1779-1832) who created a special pigment for leaves), a color that always brings back memories of that day of bliss when everything just seemed right in the world.

104

Dr. Toribio Herrera (1888 - 1968)

Napakiao na yatang lahat ang isda, wala na akong aabutan

signed (lower right) titled and dedicated (in verso)

oil on canvas

11 1/2" x 16 1/4" (29 cm x 41 cm)

P 30,000

Exhibited:

GSIS, MediSining: The Art of Toribio Herrera, Pasay City, July 24, 2009



105

Juvenal Sanso (1929)

Untitled

ca. 1972

signed (lower right)

acrylic

22" x 32" (56 cm x 81 cm)

P 160,000

Provenance:

with Luz Gallery

It can be said that Sanso's works serve as windows into his soul, where the pervading colors, theme, subjects, and mood are reflective of his present state of mind. Highly sensitive, Sanso uses his brush and canvas to express his inner most feelings.





106

Fernando Amorsolo (1892 - 1972)

Pilgrims on Sunset

signed and dated 1928 (lower right)

oil on canvas

22 1/2" x 32" (57 cm x 281 cm)

P 1,400,000

This piece is accompanied by a certificate issued by Mrs. Sylvia Amorsolo-Lazo confirming the authenticity of this lot

"Pilgrims on Sunset," from 1928 captures what Alfredo Roces wrote in his book, Amorsolo (1975): "It was Amorsolo who discovered the quality of Philippine sunlight. More accurately, it was the shadowy areas he painted with a richness of color that previous artists had simply obscured with a dark scumble."

Amorsolo's sunset scenes characteristically have this tonal, transparent glow. The warm colors of sunlight still break against the advancing dark colors of the evening. Were it not for the shadowy outlines of the peasant "pilgrims," one would assume by the chromatic brightness that it was daytime.

PROPERTY FROM THE TONY AND CEZ GUTIERREZ COLLECTION

107

Chalice with Carrying Case

Early 19th Century

Silver and Baticuling Wood

Chalice: H: 9 1/2" (24 cm) / C: 5 1/2" (14 cm)

Cover: H: 11" (28 cm) / C: 7" (18 cm)

weight: 632g

P 60,000

Provenance:

Most probably from the Parian in Manila

In Western Christianity, chalices often have a pommel or node where the stem meets the cup to make the elevation easier and to prevent the cup from slipping. In Roman Catholicism, chalices tend to be tulip-shaped, and the cups are quite narrow. Catholic priests will often receive chalices from their families upon their ordination into the priesthood.

Often highly decorated, chalices in the colonial period were often made of precious metal and even enameled and jeweled. If funds were short, religious tradition required that the inside of the cup at least be plated with gold.

This particular piece is a silversmith's masterpiece with bands of very fine foliate and floral designs chased with great delicacy. The base of the stem, the pommel and the waist of the cup are decorated with a string of beads, called 'rosario de perlas' in contemporary inventories. This detail is particularly time-consuming to make, as each bead has to be formed individually by filing it from a thick circle of silver. The outer rim of the base is engraved with a band of very fine grass-like leaves in ysod, while the base of the stem is decorated with a scalloped border of the same. Ysod, a Tagalog term meaning to push aside, is an engraving technique that requires the use of a V-shaped chisel or buril to engrave the design in a left-right-left manner. The zigzag line forming the outline of the design must be done at one go, requiring great skill and precision.

*To prevent the chalice from being dented, it was kept in a wooden estuche or case that was usually lined with velvet. In this case a wooden one of baticuling (*Litsea perrottetii* F. Vill.) wood was hand-turned in the shape of the object, then split and hollowed out by hand to hold the vessel tightly and securely. The exterior of the estuche still bears bands of red and yellow pigment over gesso.*





108

Federico Aguilar Alcuaz (1932 - 2011)

Barcelona

signed and dated 1965 (upper middle)

watercolor and ink on paper

33" x 18" (84 cm x 46 cm)

P 80,000

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

The era that was the sixties in the life of Federico Aguilar Alcuaz is one that is marked by International recognition and awards: Barcelona and France, 1961; and again in Barcelona and France, 1964. As an artist, he excelled in portraits, landscapes, still-life, and abstracts, which this brooding and highly emotional piece from 1965 exemplifies.



109

Lao Lianben (1948)

In Silence

signed and dated 1997 (lower left)

acrylic, pencil on paper

36" x 23" (91 cm x 60 cm)

P 60,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

A minimalist bent – zen – has always permeated Lao's canvas. With subdued monochromatic shades and meditative brushstrokes, his works resonate strongly with Chinese art.



110

Onib Olmedo (1937 - 1996)

Untitled

signed and dated 1989 (lower right)

oil on canvas

33 1/4" x 23 1/2" (84 cm x 60 cm)

P 180,000

This piece is accompanied by a certificate issued by Gisella Olmedo - Araneta confirming the authenticity of this lot

111

Benedicto Cabrera (1942)

Sabel in San Andres Bukid

signed and dated 1966 (lower right)

oil on canvas

17" x 23" (43 cm x 58 cm)

P 1,000,000

Exhibited:

Gallery Indigo, First Solo Exhibition, Manila, 1966

There are only a handful of contemporary Filipino artists who have captured both the impact of rapid change and turmoil in society, its historical roots, and the modern realities, and chief among them is Ben Cabrera. Whether he employs oils or acrylic on canvas, etching or aquatint, or mere drawing, charcoal through which to express his vision, the viewer is engaged in a sense of immediacy.

*1966 was the year of Bencab's first solo exhibition where this piece was exhibited. It was also the year when the character Sabel was first introduced. In "Sabel in San Andres Bukid", the woman appears as an indistinct figure caught between the light and dark tones of the ink medium. Her hair merging into the soft background, her upper body covered by grimy fabric, she recedes into the anonymity of the overall somber brown haze. The figure of Sabel is a contemporary reincarnation in the visual arts of the hapless character Sisa in Rizal's novel, *Noli Me Tangere*, where she becomes a wandering and witless vagrant after the loss of her sacristian sons, *Crispin and Basilio*. She haunted Bencab's starting years, and continues through several reappearances and transformations later in the artist's career. Sabel is a derelict vagrant rummaging among the neighborhood garbage.*

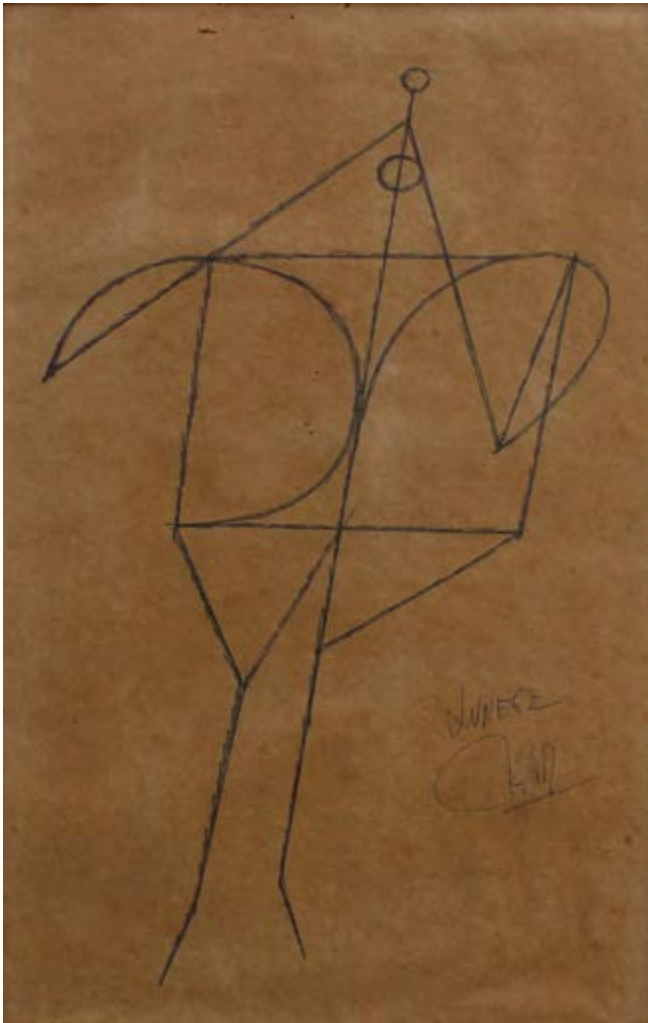
"Sabel in San Andres Bukid", signed and dated 1966, is a déjà vu back to the scenes which Bencab first found his subjects. Alice Guillermo writes: "As a young man studying fine arts at the University of the Philippines, Bencab (b. Benedicto Reyes Cabrera, Malabon, 1942) roamed the mean streets of Bambang and Tondo with an artist's eye and a native restlessness of spirit. At the time, crowds were gathering on the margins of the city to overrun the streets in protest against chronic poverty and oppression. It was there in the steamy, hardened streets that the young artist sought out his first subjects and pursued them, and returned to them through the years."

Bencab started his career in the mid sixties, working as an illustrator for the Sunday Times Magazine. Alice Guillermo furthers: "In 1966, Bencab held his first solo exhibition at the Indigo gallery in Manila. His early works reflected the politicized climate of the period in themes of nationalism and identity, drawing subjects from the life of the ordinary citizen. The year 1968 was a turning point for the artist. It was the year the Beatles gave a concert in Manila (they caused a furor when the popular group chose to boycott an invitation from the Marcoses). By sheer chance, Paul McCartney wandered into Bencab's space and bought a work from him. This meeting led to his meeting with the British writer, Caroline Kennedy."

In the coming years, highlighted by his discovery of a treasure trove of Filipiniana in archives- visual material in the form of vintage photographs, postcards, and prints in various publications indicative of British trade interests in the Philippines at the turn of the century -Bencab was to step up his career starting with a prolific production of etchings and aquatints that spanned the range of Filipino visual culture in the late 19th century, all of which he sent back to the country by way of exhibitions by the artist who was on the other side of the globe. Thus started Bencab's innumerable contributions to protest art by seriously exploring the theme of national identity, anticolonial struggle, and minority groups, while showing sympathy for oppressed workers, peasants, and the marginalized. And along the lengthy time span of this creative path, Sabel would reappear in various appropriate transformations, fitting in and out of his art for years, a fluid presence evading definition.

Guillermo sums up: "What is particularly of note in Bencab's works is that they added an element of class consciousness to the nationalist theme and a sympathy for the masses of the people."





112

Arturo Luz (1926)

Musician
signed and dated 1962 (lower right)
pencil on paper
17" x 11" (43 cm x 28 cm)

P 50,000

The Musician, which has become a striking and indelible subject in Arturo Luz's early works, is said to have been motivated by the sight of a real life musician, a man with a trumpet that caught the artist's fancy. A fine example is this pencil on paper work from 1962, executed a year prior to Luz's acceptance of a travel grant to the United States. In it, the lines are slender and sparse; precise and quite deliberate. Slightly at an angle, it connotes motion and movement.

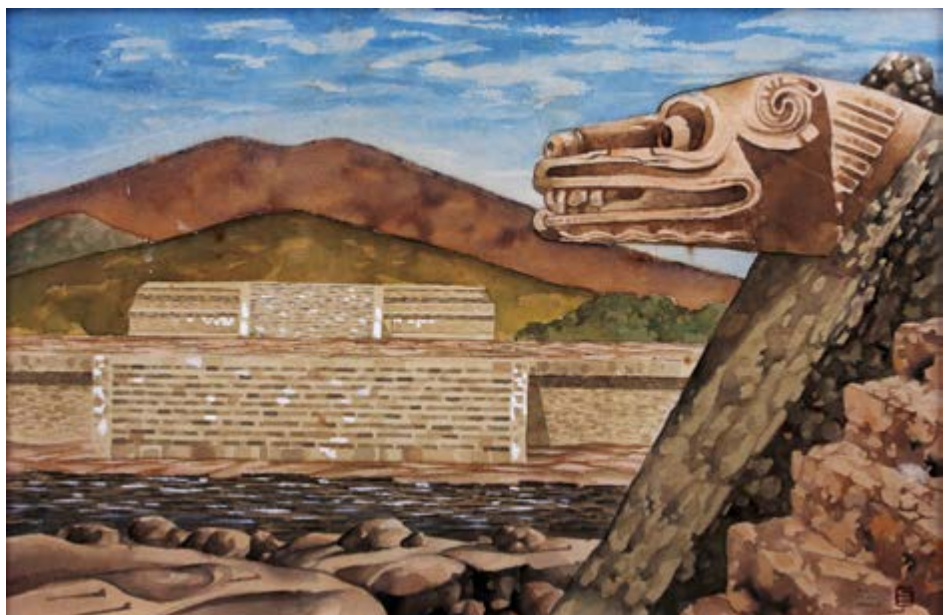
113

Galo Ocampo (1913 - 1985)

Mexico
signed (lower right)
watercolor on paper
14 1/2" x 21" (37 cm x 53 cm)

P 30,000

In "Pyramid (Mexico)" Ocampo evokes the architectural view interpretatively, invariably conveying a powerful sense of drama. He uses colors to intensify the mood and place the architectural details in a kind of ideal context.





114

Federico Aguilar Alcuaz (1932 - 2011)

Of Mossant Flowers

ca. 1960

signed and titled (in verso)

oil on canvas

51" x 35" (130 cm x 89 cm)

P 600,000

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

Penetrating and sophisticated, the abstracts of Alcuaz are very much a reflection of his love for life and his love for art, where he was able to bring out the best qualities of his chosen medium, as well in the colors, hues, and shades that he methodically selected. The way he lived his life—with passion—was how he also worked on his paintings, as this piece ("of Mossant Flowers") attests to.



115

Romulo Galicano (1945)

Giverny

signed and dated 1990 (lower left)

oil on canvas

35" x 45" (89 cm x 114 cm)

P 180,000

116

Audie Estrellada (1957)

Summertym

signed and dated 2014 (lower right)

oil on canvas

24" x 46" (61 cm x 117 cm)

P 40,000





117

Eduardo Castrillo (1942)

The Crossroad of Life

dated 1968

mixed metal

29" x 7" x 53" (73 cm x 18 cm x 134 cm)

P 140,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

Possibly the first sculptor to grapple with the aesthetic issues of sculpture and space is Eduardo Castrillo, one of the most formally inventive of artists. Succeeding Napoleon Abueva by a generation, the number, scale and impact of his works in metal, both abstract and figurative, contributed to a greater sculpture consciousness and to the renewed vitality of the art in the country. His monuments are strategically placed all over the Philippines, even in Asia and the United States.

It was in the early 1970s that Eduardo Castrillo, working on metal, came up with a strong anticlassical style. He made his mark with his monumental Loyola Memorial Park sculptures, in 1969.

This work, "The Crossroad of Life," from 1968, strongly hints of his directions towards his anticlassical impetus.



118

Marina Cruz (1982)

Violet

signed and dated 2009 (lower right)
ink, acrylic, charcoal and graphite on paper
26" x 20" (65 cm x 50 cm)

P 18,000

In Marina Cruz's works, both the method of display and the individual images operate simultaneously on several different levels. She is predisposed in each exhibition to use her diverse collection of antique, nominal, and semantic material in such a way as to bring into attention some characteristic of painterly representation. Marina Cruz interprets spaces to celebrate recollections. She chooses a palette that, while vivid, infuses her pieces with a nostalgic feel. Unlike purely photorealistic still life works, Marina adopts a somewhat flat perspective that makes her pieces quite interesting.

Notwithstanding her intentionally nostalgic use of old things and old lives, Marina Cruz's art is meticulously contemporary, concerned with the conflicting nature of the painted object and the actual event behind it: the visibility and invisibility of its subject; the simultaneously physical and yet ethereal nature of the painted image.

119

Justin Nuyda (1944)

Search XX

signed and dated 1982 (verso)

oil

20" x 30" (51 cm x 76 cm)

P 60,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

Justin Nuyda earned his Fine Arts degree at the University of Sto. Tomas and was a recipient of the CCP Thirteen Artists Award in 1972. Painting for more than 40 years, he is best known for abstract works that depict the soft undulating motions of clouds, mists, butterfly wings, sea foam and waves hovering over nether horizons. Collectively called his "Mindscape" series, these paintings induce calm meditation and introspection. They set off an attractive combination of realism and imagined spaces. "Search XX" recaptures the essence of a space-scape in one's imagination.





120

Emmanuel Garibay (1962)

Santuario

signed and dated 1995 (lower right)

oil on canvas

48" x 56" (122 cm x 142 cm)

P 120,000

Provenance:

Acquired directly from the artist by the present owner

A larger than life work that perfectly illustrates Garibay's reputation as the quintessential storyteller of everyday Filipino life. Through this typical Pinoy scene, that of commuters, we see the artist's sensitivity and keen eye in capturing the zeitgeist.

121

Vicente Manansala (1910 - 1981)

Vendors

signed and dated 1972 (lower right)

oil on canvas

39 1/4" x 41" 1/4 (100 cm x 105 cm)

P 2,000,000

Provenance:

Aquired directly from the artist

As a member of the Thirteen Moderns of the late 1940s and the groundbreaking Neo-realists of the 1950s, Manansala was at the forefront of the modernist movement in the country. Shunning Amorsolo's rural idylls, Manansala developed an imagery based on the postwar urban experience.

Manansala's art exemplified a solution to the aesthetic problems of the 1950s in terms of the use of modern Western idioms and their local transformations, and in terms of the subject matter and content of art reflective of a people's identity.

Through the 1960s, as a leading member of the PAG, Manansala moved on from strength to strength, and already displaying the qualities of "Pinoy" baroque: a festive spirit, love of image clusters or that fear of emptiness (horror vacui) which compelled the artist to fill every space with busy detail, and flattened perspectives. Shunning Amorsolo's rural idylls, Manansala developed an imagery based on the postwar urban experience. The city of Manila, through the vision of the artist, assumed a strong folk character.

Manansala's vision of the city and his fundamentally native Filipino approach to his subjects would influence numerous artists who took up his folk themes within an urban context,

"Vendors" is a classic example of how Manansala's approach entails an intrinsic hefting of visual weights- one object or image, such as the vendor at the left balanced or neutralized by others in the proximity, such as the mother and child at the right and the girl at the center. Manansala stayed close to the figures which he simplified to their basic geometric shape.

"Vendors" exemplifies Manansala's abstraction that is more at home with subject matter- specifically the human figure- than without it. It also welcomed the decorative element found in folk, popular and indigenous arts and crafts. Aside from the vendor and mother and child, both of which are frequent subjects by Manansala, other objects and images almost fill the canvas. Fruits, fishes and objects abound, on the head of the women or under their arms or hands.

Manansala plunged into cubism but did not let it overwhelm him. He coined a word for the kind of Cubism he eventually perfected as his own: "Transparent Cubism." Manansala reinterpreted or indigenized cubism as he drew his themes from the familiar Filipino environment.

Unlike analytical cubism, which arbitrarily fragments and dissects the figure into complex abstract compositions with only clues of the subject remaining, the cubist aspect of his work rests largely on the geometric faceting of forms and in the shifting and overlapping of planes.

Surprisingly, the insight into what Manansala calls transparent cubism dawned on him while strolling the streets of Paris. Yet the austere, sometimes highly intellectualized style of cubism emerged from the hands of Manansala as something free and capable of sensuousness. Cubism in France uses objects or images sparingly. Manansala's objects and images almost fill the canvas.

Manansala's vision of the city and his fundamentally native Filipino approach to his subjects would influence numerous artists who took up his folk themes within an urban context. Among those who show his influence are Mauro Malang Santos, with his own version of folk romanticism in paintings which convey the fragile, makeshift character of the 1950s, and others from the University of Santo Tomas where Manansala taught for a time, such as Antonio Austria, Angelito Antonio, and Mario Parial. Like him, they draw their inspiration from the folk, their occupations and pleasures, and Manuel Baldemor, whose roots are in Paete, Laguna, as well as some Laguna lakeshore artists all of them who would shape their own sensuous, colorful more ruggedly folksy visual language.

Vicente Manansala has reaped a harvest of awards in his lengthy career. He won first prize for Barong-barong in the 1950 Manila Grand Opera House Exhibition. His awards from the Art Association of the Philippines include: third prize, Banaklaot, 1948; second prize, Kahig (Scratch), 1953, second prize, Fish Vendors, 1955; third prize, Best Served, Well-Gained, 1955; second prize, Give Us This Day, 1962; and best in show, Give Us This Day, 1962. He received the Republic Cultural Heritage Award in 1963. He also received the Patnubay ng Sining at Kalinangan Award from the City of Manila in 1970. He was proclaimed National Artist in Painting in 1982.



122

Fray Manuel Blanco (1778 - 1845)

6 Volumes of *Flora de Filipinas*

1880 Edition

18" x 13" (46 cm x 33 cm)

P 400,000

Provenance:

Manila

Alejandro Reyes Roces Collection

Fray Francisco Manuel Blanco, O.S.A. was a Spaniard who was born in 1778 and who died in Manila in 1845. He joined the Augustinian Order at the age of 26 and was immediately sent to the Philippine Mission, where he became the parish priest in many towns, notably in Angat, Bulacan and in San Jose, Batangas, where he designed and built the church.

In 1837 he published in Manila the first edition of 'Flora de Filipinas', his comprehensive work on Philippine Botany. Based on the system of Linnaeus, it described and classified 1,200 plants and gave the vernacular names of each. This edition, as well as the second one published also in Manila in 1845, did not have any illustrations, but nevertheless made him famous in Europe.

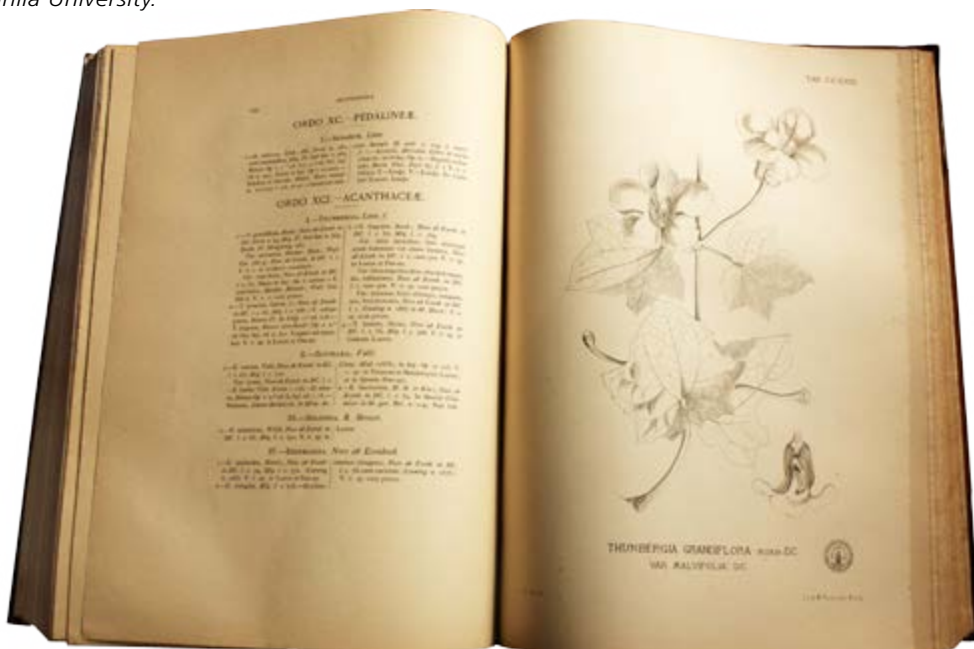
In 1880 the Augustinian Order in the Philippines published a grand edition of the Flora de Filipinas that was printed in Manila by Plana and Cia. It contained additional unedited manuscripts written by Fray Antonio Llanos and an appendix containing all the new botanical investigations and references in the Philippine Archipelago. The work was supervised by Fr. Andres Naves and Fr. Celestino Fernandez-Villar, both of whom were Augustinian monks. The edition came in four volumes of text with some prints accompanied by two volumes containing 463 black and white botanical prints. The engraver of the prints was M. Perez, a resident of Manila.

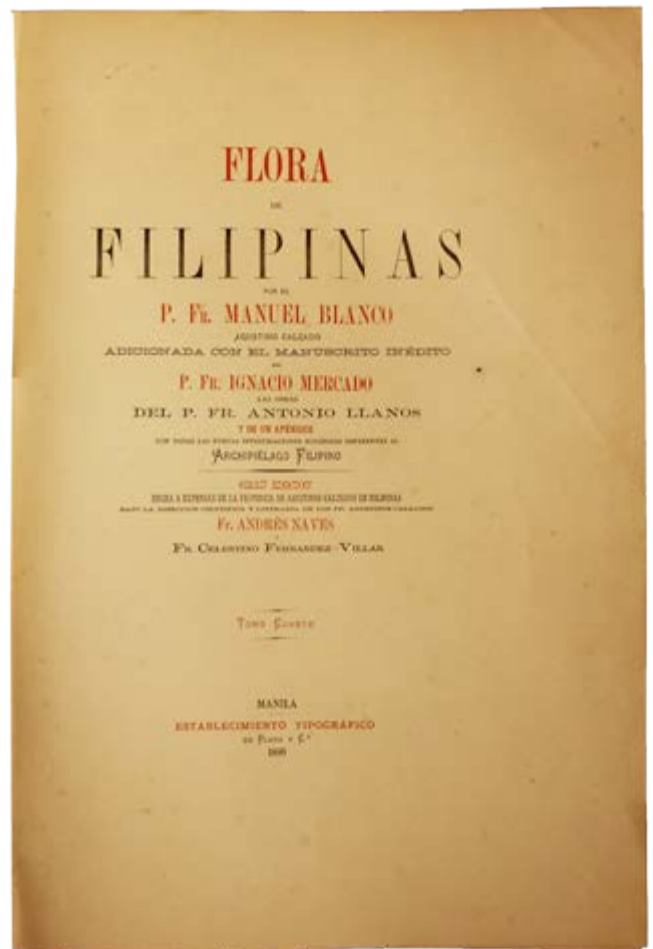
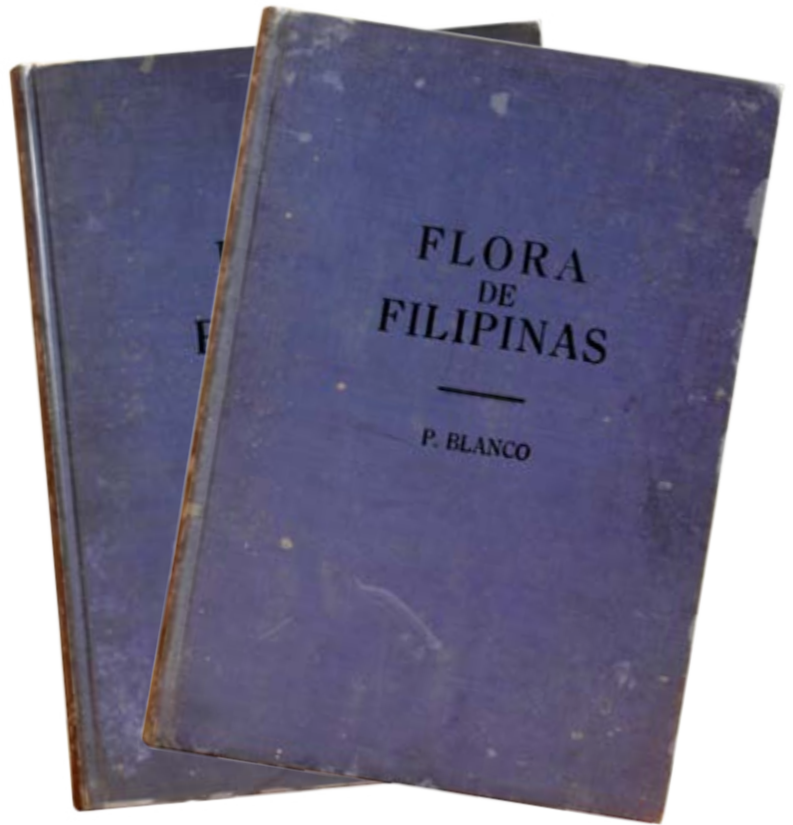
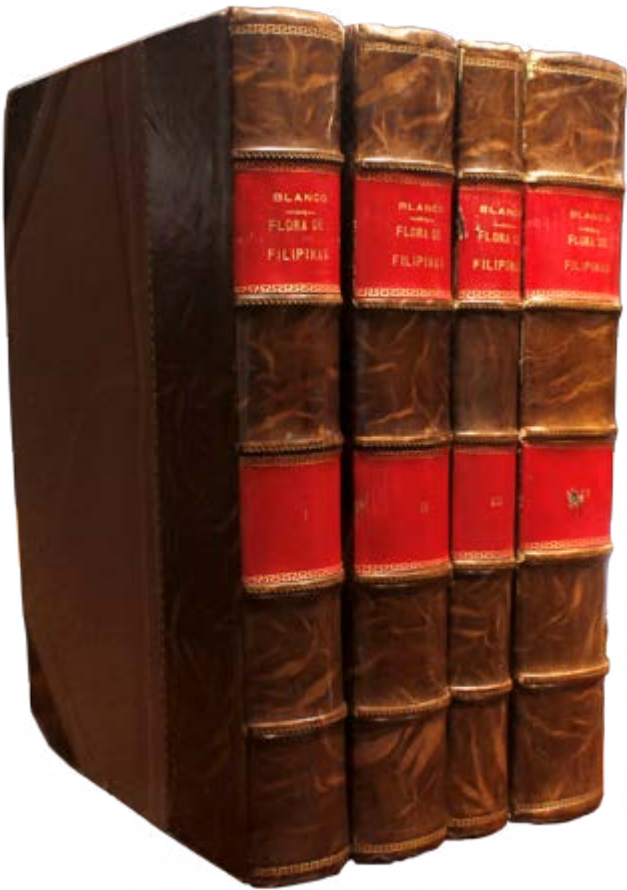
This complete set of books is from the estate of Alejandro Reyes Roces, better known as 'Anding'. Born in Manila, he studied in Ateneo and graduated B.S in Fine Arts from Arizona State University and an M.A. from Far Eastern University in Manila. He was a captain in the Marking's Guerilla during World War II and became a columnist in the country's leading daily newspapers such as the Manila Chronicle, the Manila Times and the Philippine Daily Inquirer.

A well-known essayist, short-story writer, dramatist and raconteur, he was a National Artist of the Philippines for Literature.

He served as Secretary of Education from 1961 to 1965, during the term of Philippine President Diosdado Macapagal. A staunch nationalist, he is known for: changing the date of Philippine Independence Day from July 4 to June 12; recovering the stolen original manuscripts of Noli Me Tangere, El Filibusterismo and Mi último Adiós; and changing the language used in Philippine passports, coins, bills and diplomas to Wikang Pambansa.

He was married to Irene Yorston Viola, the granddaughter of Maximo Viola and was President of the Manila Bulletin and of the CAP College Foundation. In 2001, Roces was appointed as Chairman of the Movie and Television Review and Classification Board (MTRCB). Roces became a member of the Board of Trustees of GSIS (Government Service Insurance System). He has since received honorary doctorates from Tokyo University, Baguio's St. Louis University, Polytechnic University of the Philippines, and the Ateneo de Manila University.





123

Ang Kiukok (1931 - 2005)

Still Life: Table

signed and dated 1970 (lower right)

oil on canvas

30" x 40" (76 cm x 102 cm)

P 1,800,000

Provenance:

Private Collection, Manila

This piece is accompanied by a certificate issued by Finale Art File and signed by the artist confirming the authenticity of this lot

Alice Guillermo writes: "(Ang KiuKok's) travel to Europe in 1965, with fellow artist and mentor Vicente Manansala was, for him, the best learning experience that he ever had. In his exposure to modern art, Picasso's works proved to be a revelation for him: through them he discovered what painting was supposed to be and what he really wanted to achieve as an artist. For Ang Kiukok, each painting always holds excitement, because when he takes up the brush, he cannot yet visualize how the completed work will look. While staring with a general idea of the subject, the rest of the creative process is a continual discovery and a lively dialogue between the artist and the canvas. Often, he does not hesitate to change or redo passages of his work in the pursuit of an inner vision. He does not believe in avoiding difficulty; he confronts difficult passages head on in order to bring them to a satisfactory resolution. This is probably why he never finishes a painting in one sitting, but deliberates on it for a length of time. Because of the long maturation process involved, his finished paintings possess a density of matière in the layers of pigment that result in a quiet sumptuousness of form, at the same time disciplined by the essential severity of the cubist style. Indeed, the oppositions of yang and yin are at the very core of his work."

"Still Life", from 1970, is among Ang KiuKok's works that are more tranquil, restoring the world of the familiar, but nonetheless always with a strange and simmering temper. Ang KiuKok interprets still-life subjects with a strongly Cubist-derived abstraction (this work was done five years after his trip to Paris), eliminating almost all recognizable content, and severely reducing the composition to raw, severely angular depictions of form. The blues and deep reds played out against sections of deep grays, whites and predominant blacks that form acute angles have a heightened surreal quality as of pittura metafisica that transcends the formality of the composition.

Yet the painting balances his exposure to modern art in Europe with his mastery of oriental brush traditions, a reflection of the artist's heritage.

Ang Kiukok was born in Davao in 1931 to Chinese parents. His grandfather is from Fujian. Alice Guillermo writes: "Ang Kiukok's own name has an interesting origin. As Alfredo Rocés recounts, he was first named Hua Sing, or "Chinese born." After finding out that a cousin's son had the same name, his father began to cast about for a new name for his son. At the time, the Japanese had invaded Manchuria. Anxious about the fate of China, his father renamed him Kiukok, or, 'Save the Country.' "

About his brushstrokes, Alfredo Rocés writes: "From the very start, Kiukok also infused a Chinese brush tradition to his approach in painting. His ink brush work on rice paper of swimming catfish tapped an ancient tradition drawn from his racial heritage. Thus, from the first magic moment he dabbled with the paintbrush, he infused into his imagery a respect for Chinese brush painting, and a disciplined approach to his oils."

Ang Kiukok is known for the angst permeating his artworks, thus Guillermo discusses the irony behind the artist's still lifes: "Paradoxically, it is in these paintings that, of a more formalist allure, one particularly senses his art's strong but gentle spirit arising from the semiotic relationship of the forms and their hues, their densities of texture, and the particularities of the image itself."

The colors are typical from the late sixties to the early seventies phase of his career: formal, almost structured compositions with somber colors and dark, mostly black backgrounds. After the late sixties, Ang's Manansala inspired still lifes gave way to the violent and disorienting of a world menacing and askew.





124

Alfredo Esquillo Jr. (1972)

Faithful Reproduction

signed and dated 2003 (lower left)

oil on canvas

36" x 18" (91 cm x 46 cm)

P 60,000

Provenance:

with West Gallery

Gifted with a discriminate eye for detail, Alfredo Esquillo paints tableaux of Philippine social life, attempting to uncover the almost surreal ironies of a culture convulsing with myriad contradictions. The insight that emerges from the artist's works is oftentimes trapped in a kind of magical realism, a matrix of a religious life bathed in mysticism and ornate spectacle.

Esquillo's art is noted for its exploration of cultural paradoxes, often with religious overtones, where he begins to redefine realistic, even photographic effects with the idiom of painting itself.

Esquillo's repertory of images is an indictment of the ways in which language takes on multiple meanings. Faithful Reproduction is a singular sustained discourse on the Filipino Way of the Cross.

125

Oscar Navarro (1921 - 1973)

Fruit Vendors

signed and dated 1948 (lower left)

oil on canvas

24" x 36" (61 cm x 91 cm)

P 30,000

Born in Ermita, Manila in 1921, he belonged to a batch of students at the UP School of Fine Arts whose studies were interrupted by the outbreak of WWII. Most of his classmates perished in the Bataan Death March. In 1948, he established a shop in Ermita. Navarro was a most acclaimed disciple of the classical tradition.

Unlike most affiliates of the Amorsolo school who opened art galleries in the Mabini area, he consistently produced works of quality, even in the small landscapes he sold to tourists. Navarro tried to evolve a coloring unique to his works. Greens and browns appear often in his landscapes. He eschewed Amorsolo's yellow and orange tones. Deliberately avoided painting the brilliant tropical sunlight, and strove for his own identity. His canvases depicting scenes in the medical professions, show his mastery of complex compositions.



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126

Danilo Dalena (1942)

Opening (Jai-Ali Series)

signed and dated 1996 (lower right)

oil on canvas

48" x 36" (122 cm x 91 cm)

P 300,000

In Danilo Dalena's crowd paintings, the people are not mere numerical groupings or figures. For one, they are highly cohesive, seemingly possessed by a common force in the contagion of pressing bodies...

...As in our familiar experience with crowds, in jeepneys, buses, churches and public places, the artist is keenly aware that in public situations our masses do not strive to maintain, consciously or subconsciously, a minimum spatial distance between bodies, but are most comfortable and assured rubbing elbows and knees, feeling their warm and moving bodies pressing together. Thus his paintings convey an immensely sensuous, uninhibited fluidity that lends itself very well to great commingling masses.

For Dalena's art springs from a true human point of view, a knack inherent to a journalist's keen powers of observation combined with an artist's soul. (In the early 1970s he was an editorial cartoonist for Asia Philippine Leader magazine before he turned full time painter. This raised the standards of editorial art in the country.)

127

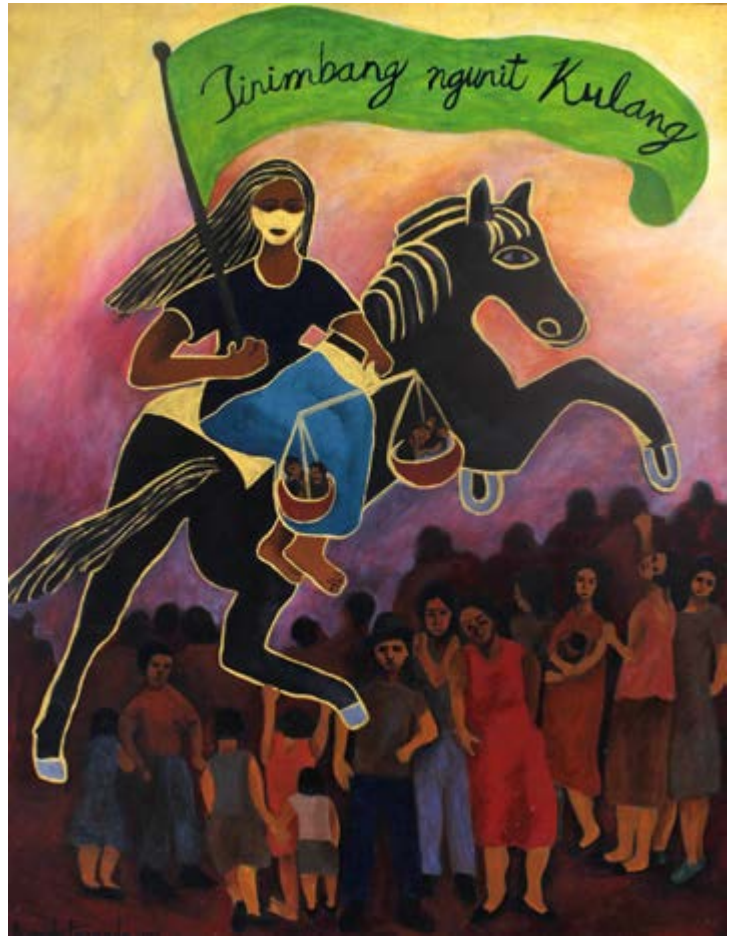
Brenda Fajardo (1940)

Tinimbang Ngunit Kulang
signed and dated 2005 (lower left)
oil on canvas
48" x 36" (121 cm x 91 cm)

P 30,000

"Tinimbang Ngunit Kulang" –You Were Weighed But Found Wanting –the title of this piece, is a Bible verse from Daniel 5:27. It is also the title of one of Director Lino Brocka's most celebrated films. In the art of Brenda Fajardo, who earned her art education at the University of the Philippines and the University of Wisconsin, nationalist themes and folk tales are her favored subjects. Appropriating the images that appear on Tarot Cards –"Philippinizing" them—she confronts issues that investigate the identity of our people and the toils that they face.

This oil on canvas work was part of a retrospective exhibition held at the Ateneo in 2011.



128

Galo Ocampo (1913 - 1985)

Christ
signed and dated 1982 (lower right)
oil on canvas
15" x 15" (38 cm x 38 cm)

P 30,000

As part of the so-called Thirteen Moderns, Galo Ocampo was part of the group led by Victorio Edades and Botong Francisco that led the charge versus the prevailing conservatives in the 1930's. Setting out to distinguish himself from his peers, one of Ocampo's distinctive subjects is that of the flagellant – initially grim and somber, but later more optimistic in viewpoint. In 1982, the year "Nagdadasal" was produced, a major retrospective of Ocampo's body of works was held at the Museum of Philippine Art.



PROPERTY FORMERLY IN THE DON LUIS MA. ARANETA COLLECTION

129

Juvenal Sanso (1929)

Family Portrait

1956

signed (lower right)

oil on canvas

38" x 57 1/4" (97 cm x 145 cm)

P 400,000

Literature:

Alfredo Roces, Sanso, Luis Ma. Araneta et al., Hong Kong, 1976, (illustrated, fig. 57, p.55)

Sanso's style is in a sphere by itself. Here is an artist who has created an impressive body of works that does not follow the track of current movements, but which draws roots from traditional realism. While Sanso continued to paint with the brush of a realist, he created a world yet unseen, somewhere between the borders of romanticism and surrealism.

Sanso won the AAP prized in the conservative category in 1951 with his painting "Sorcerer" and another grand award with his watercolor "Incubus," both of whose titles somewhat anticipated his "grotesque" or black period.

Sanso's first exhibit was at the Galerie de la Maison de Beaux Arts in Paris in 1956 where he showed oils, watercolors, tempera and etchings, all from from his "grotesque" period. In the same year he had shows in Denmark, Holland, Belgium, and Spain. "Family Portrait" is from 1956.



130

Dante Perez (1956 - 2013)

Untitled

signed and dated 2006 (lower right)

oil on canvas

48" x 24" (122 cm x 61 cm)

P 30,000

As a multi-faceted artist, Dante Perez wore many hats: award winning art director and production designer for film, filmmaker, actor, and contemporary visual artist. In the latter, his works have been described as "beautifully grotesque" (Alanguilan) that are portals into worlds that are "familiar yet different, eerie, and haunting." (Stuart Santiago). It was said that he was never drawn to the spotlight (hence his low-key status) and instead focused intently on his work.

131

Federico Aguilar Alcuaz (1932 - 2011)

Untitled

signed and dated 1979 (lower right)

oil on canvas

12 1/2" x 18" (32 cm x 46 cm)

P 100,000

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

While belonging to the second generation of Filipino modernists, Federico Aguilar Alcuaz gave a big boost to abstract art in the Philippines. After the generation of the Thirteen Moderns, it was Alcuaz, along with Jose Joya, Constancio Bernardo, Fernando Zobel, and Arturo Luz, who built a significant body of abstract art. As more confident artists, they had overcome the earlier tentative efforts in abstraction to come up with important works.





132

Jose John Santos III (1970)

The Discussion

signed and dated 2006 (lower right)

oil on canvas

36" x 48 (90 cm x 122 cm)

P 120,000

Literature:

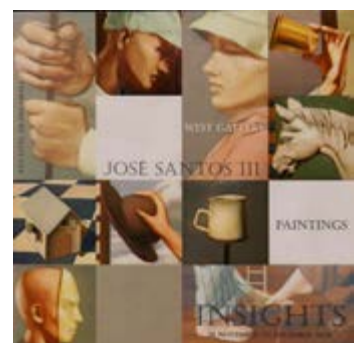
Isabel Ching, et al., *Without Walls*, Winrum Publishing, Pasig City, 2010, p.66

Exhibited:

West Gallery, Insights: Jose Santos III Paintings, SM Megamall, 24 November - 5 December 2006

Many outstanding paintings insist on conversations with their viewers as well as with themselves, taking the viewer into silent dialogues of stimulation and response. "The Discussion" seems to have been created expressly for these dialogues.

A painting that makes us want to join the talk or listening going on within its frame, for which we do not need words to feel an immediate sympathy. Because that sympathy is wordless, it is also timeless. Jose John Santos' paintings remain haunting and fantastic, and are always governed by thought. In many of his outputs, he challenges his viewer's intellect and assumptions about reality by putting forward his subconscious impulses and conjunctions of seemingly unrelated objects: two cups to magnify the voices perhaps, a picture of a late 1920s car, a tall ladder - which surreally gives new meanings to familiar things.



(Exhibition Invitation)

133

Romulo Galicano (1945)

The Lagoon - Vancouver
signed and dated 1992 (lower right)
oil on canvas
35" x 45" (89 cm x 114 cm)

P 180,000

This elegant work by Galicano – one portraying a lagoon — serves as a testament to his unparalleled capability in realism and the academic mode, redolent of the styles of the old masters and European maestros.



134

Ramon V. De Dios (1956)

Ang Alamat Ng Dalawang Langgam
signed and dated 2014 (lower right)
oil on canvas
24" x 32" (61 cm x 81 cm)

P 50,000

In the Filipino language, "Langgam" refers to an ant and yet, in Visayan, it pertains to a bird. "Ang Alamat Ng Dalawang Langgam", an oil on canvas work, is therefore supposedly based on an ancient Filipino myth as interpreted through a narrative painting cum still life. Witty and amusing, this Magritte-inspired painting features the artist himself – Ramon V. de Dios – who acts as the model.





135

Oscar Zalameda (1930 - 2010)

Paoay Church

signed (lower left)

oil on canvas

36" x 40" (91 cm x 101 cm)

P 180,000

Provenance:

Private Collection, USA

136

Federico Aguilar Alcuaz (1932 - 2011)

a.) *Madrid*
signed and dated 1975 (lower right)
mixed media
artwork: 9 1/4" x 13" (23 cm x 33 cm)

b.) *Madrid*
signed and dated 1975 (left)
mixed media
9" x 12 1/2" (23 cm x 32 cm)

P 30,000

These pieces are accompanied by certificates issued by Mr. Christian Aguilar confirming the authenticity of these lots

Federico Aguilar Alcuaz painted very powerful abstracts on canvas or paper, using oil, watercolor and mixed media.

Alice Guillermo succinctly describes them as "...but with their own vividness of color and their own intense play of shapes-how much different from his abstracts of the 1960s with their organic convoluted anguish."



a.)



b.)



137

Carlo Saavedra (1981)

Untitled
signed and dated 2002 (lower right)
oil on canvas
80" x 80" (203 cm x 203 cm)

P 20,000

The treatment of Carlo Saavedra's paintings are far from standard: frames hacked with a dull axe, paint overflowing the canvas limits; suggested figures emerging from a coat of mud like mixtures; surfaces abused with the constant process of trial and error. Carlo Saavedra likes to brood. Thus Carlo Saavedra's works are like palimpsests.

Each work is "ugly" according to its creator and the viewer can see what the artist means. Saavedra does not paint pretty things; he prefers to take sidereal impressions of his subject much like occult-figure Austin Osman Spare. To his credit, Saavedra does manage the peculiar trick of transmogrifying the conventional with most startling results. In his work, the subjects may be human, but they are alien in beauty.



138

Vicente Reyes (1924)

Katipunan

signed and dated 1992 (lower right)

oil on canvas

46" x 70" (117 cm x 178 cm)

P 120,000

Literature:

Duldulao, Manuel D, 20th Century Filipino Artists, Volume 1, Legacy Publishers, Quezon City, 1995, p.96

Angono born Reyes would spend time with and later assist National Artist Carlos "Botong" Francisco, who incidentally is his second cousin. After earning a Fine Arts degree from UST, Reyes would eventually receive commissions to do his own murals, and while he inevitably assimilated Botong's style, his colors are notably deeper and richer, his compositions more defined and detailed.

139

Roberto Balajadia (1945 - 2005)

Bountiful Harvest

signed and dated 1981 (lower right)

oil on canvas

65" x 50" (165 cm x 127 cm)

P 60,000

Roberto Balajadia painted mostly sun flooded, bucolic rural settings- peasants at work, fishing boats, and riverbanks. Yet the artist has been recognized for his paintings of horses which are a study of grace in stride, or even at rest, such as this rustic harvest scene. He is faithful in his use of colors for his horses, laboring over the minutest of details, shades and tones. His paintings pay great attention to the contours of muscles, legs, knees, necks, movements, and postures as would race aficionados, trainers, and owners would.

Balajadia not just paints generic horses, it has been written that he even paints them by breed.



140

Jerry Elizalde Navarro (1924 - 1999)

a.) *Silver Clouds France*

signed and dated 1977 (lower left)

oil on canvas

front: 7 1/2" x 6" (19 cm x 15 cm)

b.) *On My Way to Lyons*

oil on canvas

verso: 15 1/2" x 12 1/2" (39 cm x 32 cm)

P 60,000

In 1964, Jerry Elizalde Navarro visited new York as a member of the Philippine delegation to the World's Fair where he was commissioned to install a large iron mural. It is said that it was in the Big Apple where he took his first stride towards his personal style in art, what with all that exposure to the works of the then-internationally established painters.

Furthermore, it was his sojourn to Japan, while observing and imbibing traditional Japanese art, that he learned of "shi-bui" or simplicity, a discipline that was to seep into his works. Thus, "Silver Cloud France" from 1977, with its front and back versions, somewhat reflects the elegant "shibui" restraint that he became enamoured with.



(front)



(back)



141

Romulo Olazo (1934)

Diaphanous B - CXIX

signed and dated 1996 (lower right)

oil on canvas

68 1/2" x 49 1/2" (174 cm x 126 cm)

P 400,000

Literature:

Guillermo, Alice G. et al., *Romulo Olazo*,
Paseo Gallery, Mandaluyong City, 2013, p.98

Romulo Olazo has remained constant to the abstract idiom he has made his very own in his graphic works on canvas, the Diaphanous series, which is a success saga in the annals of Philippine abstraction. Diaphanous B- CXIX is from 1996.

By 2003, Olazo's works have reached "...10,679. Still not included in this figure are around 3,000 uncatalogued pieces that are mostly in sketchbooks."

A separate ledger records "548 pieces of the Diaphanous series and 131 of the Permutation series."

142

Romulo Galicano (1945)

Lingayen

signed and dated 1987 (lower right)

oil on canvas

30" x 40" (76 cm x 102 cm)

P 180,000

Leon Gallery wishes to thank the artist for confirming the authenticity of this lot

Realist par excellence, Galicano's mastery of the subject is very much evident in this oil on canvas piece – which is virtually photographic in its execution – from 1987, entitled "Lingayen."



143

Federico Aguilar Alcuaz (1932 - 2011)

Abstract Composition

signed and dated 1983 (lower left)

oil on canvas

17 1/2" x 23" (44 cm x 58 cm)

P 120,000

118

This piece is accompanied by a certificate issued by Mr. Christian Aguilar confirming the authenticity of this lot

As an artist with an international outlook- having travelled extensively across Europe and beyond- Alcuaz's art always had a globalist quality and worldview, from his still life works to his abstracts, as this oil on canvas masterpiece puts forth.

PROPERTY FORMERLY IN THE GABRIEL FORMOSO COLLECTION

144

Solomon Sapid (1917 - 2003)

The Scholar

ca.1974

brass

without base: H:28" x L:12 (71 cm x 30 cm)

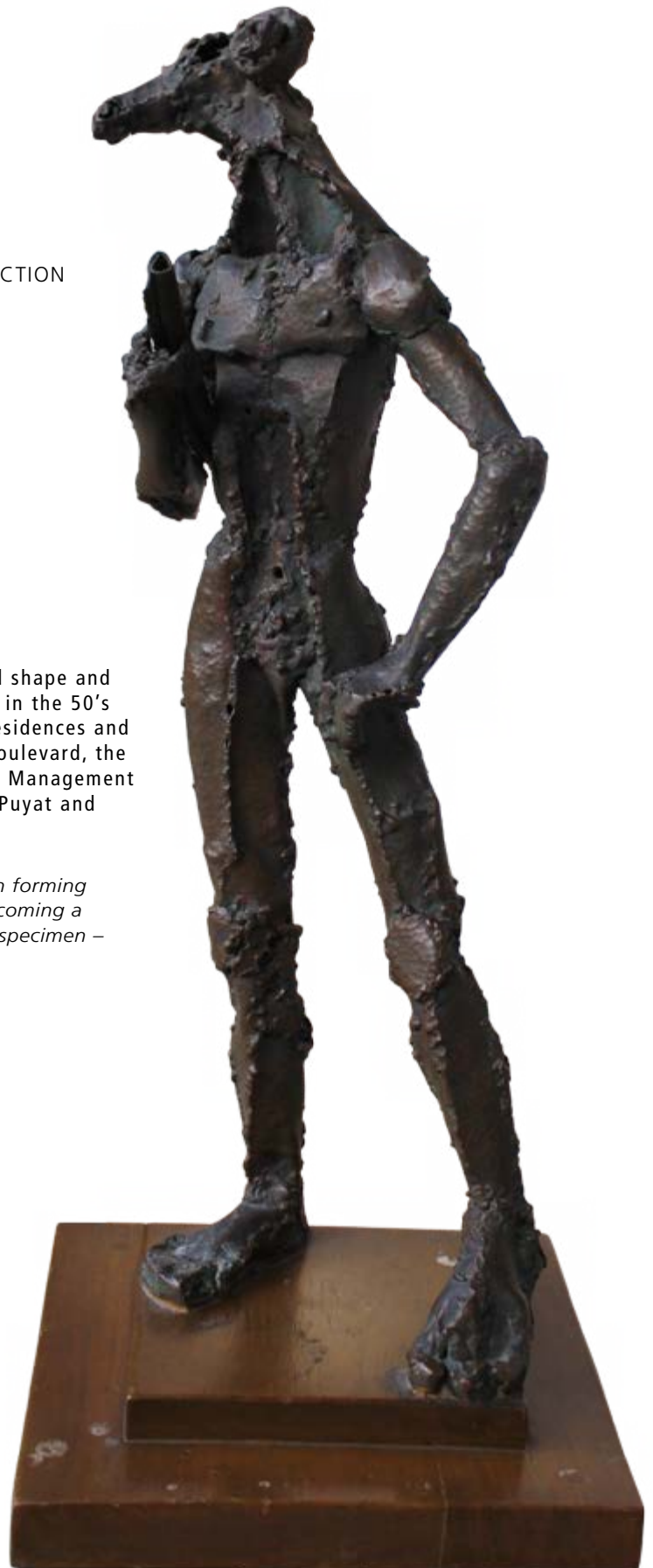
with base: H:30 1/4" x L:12 (77 cm x 30 cm)

P 120,000

Provenance:

Gabriel Formoso was a noted Filipino architect who helped shape and change the cityscape of Metro Manila. Beginning his career in the 50's and 60's, he created a name for himself designing posh residences and modernist landmarks such as the BSP Complex on Roxas Boulevard, the Lepanto Building on Paseo de Roxas, the Asian Institute of Management campus, and the Pacific Star Building on the corner of Gil Puyat and Makati Avenue.

With brass and bronze as his media of choice, and dexterity in forming abstract masterpieces, Sapid thus set forth in successfully becoming a modernist master in sculpture. This work in brass is one such specimen – inimitable in his vision and accomplished in its execution.





145

Romulo Olazo (1934)

Female Nude

signed and dated 1985 (upper left)

charcoal on paper

25" x 19" (64 cm x 48 cm)

P 120,000

Abstractionists are often derided for their supposed inability to fashion figurative images. As if to belie this notion, Olazo, best known for his ground breaking Diaphanous series, presents to us his notable nude sketch with charcoal on paper.

146

Pacita Abad (1946 - 2004)

Untitled

signed and dated 1984 (lower right)

mixed media

16 1/2" x 25" (42 cm x 64 cm)

P 50,000

Provenance:

Luz Galley

Known for her instinctive sense for color and as a peripatetic artist, Abad adopted abstraction with ease and enthusiasm later in her career, experimenting with colors and materials that brought her paintings to life. This mixed media work was produced at the time when Abad moved back to Manila, and during a tumultuous period in our nation's history that greatly affected her.





147

Ronald Ventura (1973)

Crack in the Hull

signed and dated 2001 (right)

mixed media

58" x 89 1/4" (147 cm x 227 cm)

P 2,000,000

Literature:

Realities, Ronald Ventura, Damiani, Italy, 2011, p. 54

Exhibited:

SMX Convention Center, "ManilART," October 2 - October 6 2012

In the July/August 2012 issue of ASIAN ART NEWS, Alice Guillermo writes about "Crack in the Hull" (2001) – "...Its image of two figures in a boat alludes to the Manunggul Jar, a fifth century earthenware vessel featuring on its lid a miniature freestanding sculpture of two sea voyagers. Excavated in a rich archaeological site in Palawan, this large burial jar with ornamental designs around its surface is part of the Southeast Asian tradition of Spirit boats in the belief that the souls of the dead cross a body of water to the afterlife.

"The figures of the two rowers in Ventura's painting are of an androgynous cast, with gender differences played down... Complementing each other, the person at the back grasps the oars and assumes the task of rowing the boat... Together they cross the sea in turbulent weather, the windy movements reflected in the Chiaroscuro shadows flitting over their bodies.

"But in the water float collaged units, icons of social institutions, religious and ecclesiastical. To the artist, these are powerful social forces that constantly impinge on the Filipino psyche to the extent that they too breach the hull of the fragile boat, thus hinting at conflicts between the institutional and the personal..."

148

Elmer Borlongan (1967)

Talukbong

signed and dated 1997 (lower left)

oil on canvas

24" x 36" (61 cm x 91 cm)

P 120,000

Provenance:

Hiraya Gallery

Strong on socio-political leanings, Borlongan, co-founder of the artist group Salingpusa, created works that delve into isolation, introspection, and personal suffering as seen in this potent piece entitled "Talukbong," where the anguished subject is the central character.



149

R.M De Leon (1960)

National Geographic Series

signed and dated 1986 (lower right)

acrylic on paper

22 1/2" x 28" (57 cm x 71 cm)

P 20,000

De Leon was the first Filipino recipient of the Vermont Studio Center scholarship for Studio Art and was a Thirteen Artist awardee from the CCP. His works – graphical and mischievous – are said to be explorations of and challenges to the norms of society, employing non-fiction as his vehicle.





PROPERTY FORMERLY IN THE ANGEL AND CARMEN GUERRERO NAKPIL COLLECTION

150

Jerry Elizalde Navarro (1924 - 1999)

My Kind of Cross

signed and dated 1982 (lower right)

oil on canvas

31 1/2" x 47" (80 cm x 119 cm)

P 240,000

Inventive and intuitive, J. Elizalde Navarro's career spanned both East and West, exciting critical attention in both the Philippines and Indonesia (and from thence the Netherlands and Europe), as well as in a slew of art festivals and biennales in both North and South America.

An artist-in-residence of the legendary Bamboo Gallery in Bali, he was also a friend of regional stars such as the Dutchman Ari Smit, Indonesia's Madé and Malaysia's Chang Fee Ming.

"My Kind of Cross" (1982) embodies Jerry Navarro's intense colorations and bold strokes, made more vivid by his signature impasto technique. He was as playfully expert as well in sculpture and mixed-media, giving an evocative structure as well as tri-dimensional quality to his paintings.

Navarro was a shooting star that illuminated the Manila artscape from the time of his first solo exhibit at the Philippine Art Gallery in 1957 to his ascension as Philippine National Artist for the Visual Arts in 1999.

151

Oscar Zalameda (1930 - 2010)

View of Istanbul from the Bosphorus
signed (lower right)

oil on canvas
25 1/2" x 31" (65 cm x 79 cm)

P 120,000

Provenance:
Private Collection, CA USA

"View of Istanbul from the Bosphorus"
not only alludes to Oscar Zalameda's
cosmopolitan lifestyle, but is also a very
good example of the artist's predilection for
abstraction.

The artist caught the Turkish mood of the
place in the blue green tonality of the classic
sea. Unique about this painting is its assured
understatement in depicting the otherwise
monumentally exotic skyline of the city. The
buildings are ephemeral, and yet it is this
same delicacy, this delicateness of
conception, that holds the composition
together.

About Zalameda's Mediterranean views in
the early to mid 1960s', Leonidas Benesa
writes: "It seems Zalameda was aware of
what was going on back home and was
being in it in spirit as well as in style, even
while taking a Mediterranean scene."



152

Romeo Tabuena (1921)

Girl with Poinsettias

ca. 1960
signed (lower left)
oil on masonite board
19 1/2" x 12" (50 cm x 30 cm)

P 80,000

Provenance:
Private Collection, CA USA



153

Ramon Orlina (1944)

Lord Jesus

signed and dated 2002

glass

H:7" x L:7" x W:4" (26.5 cm x 16 cm x 17 cm)

P 140,000

This piece is accompanied by a certificate issued by the artist confirming the authenticity of this lot

Ramon Orlina's masterpieces place him in international appraisals of the art, among the gurus Dale Chihuly of the United States and Bertil Vallien of Sweden. Orlina makes work which reflects both his background as an architect and an artist. And, although his work varies from the monumental and public to small, table top creations, there is always a very personal vision behind it. That he was self-taught, with hardly any predecessor, mentor, or influence to emulate, makes his achievement all the more outstanding.

For decades, Orlina has been transfiguring glass into art. He was the first to carve figures out of blocks of glass using the cold method, cutting, grinding, and polishing his work with improvised tools and instruments - a feat at that time yet unreplicated even in highly industrialized countries. Such were his resource and creativity in translating industrial glass waste into prized sculpture that he amazed even the masters of glass art in Czechoslovakia.



154

Renato Rocha (1937 - 2001)

Untitled

signed and dated 1984 (lower right)

wood

H: 21" Depth: 6 1/2" (53 cm x 17 cm)

P 18,000

With Napoleon Abueva as mentor, Rocha's sculptural style, working largely in local hardwood, is modern in execution yet classical in its undertone and contains a potent abstractionist bent.



PROPERTY FROM THE GALLERIA DUEMILA INC.
COLLECTION

155

Ang Kiukok (1931 - 2005)

Still Life

signed and dated 1974 (upper left)

oil on wood

12" x 10" (30 cm x 25 cm)

P 120,000





156

Oscar Zalameda (1930 - 2010)

Women Vendors

signed (lower right)

oil on canvas

60" x 47" (152 cm x 119 cm)

P 300,000

Provenance

Private Collection, Manila

Known for his portraits of friends in the international jet set, Oscar Zalameda is also acknowledged as one of the most consistent exponents of abstract art in the Philippines. "Flower Vendors", with its vivid colors, reveals a personal abstract style that has not completely given up on imagery.

The rural figures are still somewhat representational, but visual accuracy is not the artist's primary concern. His early works were watercolor, later experimenting with cubism. From the 1970s onwards, bold shapes of vivid colors were used by the artist to execute genre scenes.

Don Alfonso T. Ongpin

Legendary arts patron, Don Alfonso Ongpin, was a fervent Hispanist. Aside from managing and succeeding his father's (Roman Ongpin) historical artist supply store, he was also an honorary contributor for the internationally-recognized Spanish dictionary Espasa Calpe from 1906 to the 1930s.

From managing his father's store, which housed some of the finest works of art at the time, and constantly being surrounded by great works and artists, it is no surprise that Don Alfonso developed an impeccable taste in art.

Don Alfonso Ongpin built his art collection by accepting pieces from artists who could not afford to purchase their art supplies and canvasses, and bartering supplies for the pieces which he had taken a personal liking to. In addition to his collection were the many pieces he purchased directly from artists of his era, including the works of the old masters like Juan Luna, Felix Resurreccion Hidalgo, and Fabian de la Rosa.



(Don Alfonso Ongpin and his son Luis, Painted by Mia Herbosa)



(Don Anselmo Trinidad)

Don Anselmo Trinidad

Anselmo Trinidad was a highly successful and prodigious stockbroker who founded his eponymously named firm – Anselmo Trinidad & Company. As much a lover of art as he was skillful in the world of securities and finance, Don Anselmo, as he was called, amassed a most extraordinary collection of paintings of Old Master works. Of this, his most prized piece is said to be Felix Resurrección Hidalgo's "Claire de Lune." His daughter, Josie Lichauco recounts that so enamored was he of this painting, he was moved to say, "This is it. There is nothing more I would like to acquire."



PROPERTY FROM THE DON ANSELMO TRINIDAD COLLECTION

157

Felix Resurreccion Hidalgo (1855 - 1913)

Claire de Lune

signed and dated 1886 (lower left)

oil on canvas

25" x 34 1/2" (64 cm x 88 cm)

P 1,400,000

Provenance:

Don Alfonso Ongpin

Don Anselmo Trinidad, thence by descent

Alfredo Roces writes:

"There are two major periods in Hidalgo's artistic career: one lived in the Philippines and the other professionally practiced in Europe for more than 30 years. The first is his Philippine Period paintings, dating from 1876 to 1879, and the second is his European period, from 1880 to about 1911."

Despite the furor over the Impressionists in 1884, Hidalgo remained a classicist, preferring to work in the style recognized by the art Establishment. This female portrait was a visual homage to pampered women which shows Hidalgo's exposure to European aesthetics (proof of this is that in the Exposición Regional de Filipinas in Manila in January 1895, the Europe based Hidalgo was represented by his paintings done in the grand romantic manner.) In the Europe of the Renaissance, it was the reclining Venus and in the nineteenth century, it became the odalisque. A prolific painter, Hidalgo used the same model, Maria Yrritia, for over thirty years.



158

Antonio Austria (1936)

Jeepney

signed and dated 1975 (lower left)

oil on wood panel

30" x 24" (76 cm x 61 cm)

P 90,000

A keen observer of city life, Austria spends a great deal of his time walking about his portion of the city. He rides folk art jeepneys; looks in on hole in the wall barbershops smelling of hot towels and bay rum; pokes about sidewalk stalls and junk shops.

Stylized figurative images in witty compositions, keen portrayal of blind musicians and of various jeepneys – tourist jeepneys, "jolly" jeepneys (carinderia or food vendors housed in jeepneys) in Makati or public utility jeepneys.

It was when Austria studied Fine Arts in the University of Santo Tomas in Manila (UST) starting in 1952 that he honed his artistic skills under the tutelage of the most renowned Filipino artists, such as Victorio Edades, Vicente Manansala, Diosdado Lorenzo and Galo Ocampo, who all greatly influenced his painting style. It was also at UST where he met his close friend, National Artist Ang Kiukok.

PROPERTY FROM THE GALLERIA DUEMILA INC. COLLECTION

159

Vicente Manansala (1910 - 1981)

Untitled

signed and dated 1959 (lower right)

watercolor on paper

15" x 23" (38 cm x 58 cm)

P 120,000

Provenance:

Aquired directly from the artist by the former director of the Philippine Branch of CARE Organization, Allan Klein, who held the post during the 1950's and again in the late 1960s to the 1970s. He and his wife, Paula, good friends of the artist, purchased many of his works during their residence in the Philippines, as well as on subsequent visits. The painting was sold by descent to the present owner.

That Manansala created art that reflected the postwar urban experience can best be seen in this water color on paper work from 1959. A colorful and playful rendering of a housing community surrounding a Church, this painting shows us his concentrated passion for color, lines, shapes, and planes.



130



160

Geraldine Javier (1970)

Untitled

signed and dated 1999 (lower right)

oil on canvas

48" x 36" (122 cm x 91 cm)

P 300,000

The images Geraldine Javier creates offer the paradox of recognition and uncertainty. Her paintings lock the viewer's gaze, makes the viewer concentrate, look at things twice. The eye combs through the image; it seems familiar, yet something is amiss. An uneasy feeling hovers on the viewer, as if there is an unsettling presence lurking behind the moodiness. There is an air of inward brooding and alienation, an uncanny feeling akin to photography's 'punctuum', as coined by Roland Barthes to mean a sting, speck or cut, 'a prick of the image'; a disturbance or arresting element in an image that catches the eye's attention.

Film and photography are Javier's immediate source of references. This work is from Javier's "Negative Series".

161

Mario De Rivera (1953)

Retablo Tinampo I

signed and dated 2009 lower right
mixed media

30" x 24" (75 cm x 58 cm)

P 20,000

Before the term OFW became prevalent, Mario had already worked abroad in the Middle East and China, where he was employed in the advertising industry after earning a Fine Arts degree from the University of Santo Tomas. Consequently, his art is informed by his many travels and his interactions with people of varying cultures –with their beliefs and art seeping into his heterogeneous canvas.



162

Teodoro Buenaventura (1863 - 1950)

"A corner in San Juan Manila"

signed and dated 1934 (lower left)
oil on canvas

11 1/4" x 14 1/2" (29 cm x 37 cm)

P 70,000

When America colonized the Philippines at the beginning of the twentieth century, the country was still an idyll, peopled by common folk portrayed in acts of rearing the earth and gathering its bounty. The School of Fine Arts at the University of the Philippines found a style suited to this temper: romantic, pastoral, picturesque. By the mid 1930s, Manila and its outskirts may have developed into an American colonial city in its adolescence, what with the grand houses rising in San Juan Heights and Addition Hills, but there were still innumerable pockets of arcadian idyll which were captured forever in the canvases of painters such as Teodoro Buenaventura.



Buenaventura became an early instructor at the University of the Philippines School of the arts, teaching there from 1909 to 1935. He was among those teachers who was at the center of this imagination: a prolific painter, a great mentor, a luminary of the conservative school of artists. This ideal was inevitably challenged by modern art and its radical concepts of truth and reality. During that time, he gained a reputation as one of the masters of Philippine classical realism.

132



163

Justin Nuyda (1944)

Abstract Composition

signed and dated 1976 (lower right)

oil on canvas

25" x 35" (64 cm x 89 cm)

P 100,000

Provenance:

Private Collection, Bacolod City

Nuyda, famous for his abstracts, surrealist and geometric, found himself in Europe sometime in the '70s, where he travelled broadly and obtained study grants to further his art. Eventually, he would take residence in Germany until 1976, the year of this extraordinary piece. The shapes that compose this work are massive, but give the impression of lightness as if they're afloat and adrift. The colors and shadows, meanwhile, appear to glow and penetrate. All throughout,

164

Anita Magsaysay-Ho (1914 - 2012)

Women with Baskets and Mangoes

signed and dated 1980 (lower right)

oil on canvas

30" x 36" (76 cm x 91 cm)

P 2,200,000

Provenance:

Acquired directly from the artist by the present owner

Literature:

Guillermo, Alice G, Anita Magsaysay - Ho: A Retrospective, A. Magsaysay Inc., Manila, 1988, p.135

Exhibited:

The Metropolitan Museum of Manila, Anita Magsaysay - Ho: A Retrospective, Manila, December 15, 1988 - January 15, 1989

Lone woman of the 13 Moderns, Anita Magsaysay Ho is considered the female Amorsolo. She graduated from the School of Fine Arts at the University of the Philippines, receiving her training with Amorsolo and Ireneo Miranda. She continued her studies in Art in New York, becoming a member of the Art Student League (ASL). It was under Zoltan Sepeshy at Cranbrook Academy of Art, that she learned the medium which she was to master: egg tempera.

Another mentor from the Art Student League, Kenneth Hayes Miller, who also mentored Edward Hopper, was instrumental in guiding Magsaysay-Ho towards a wholly modernist foundation, allowing her a complete break with the idealised genre scenes and realist techniques she had been drilled in during her youth.

"Miller taught Anita to see the whole picture in an oil painting, sharpening her compositional sense. She learned to apply a sienna ground as the unifying element in a painting. He coached her to always begin with the dark portion on a painting, never with the bright portions. To relate the subject to the background, she was taught Miller's technique of interweaving dark and light areas so they 'hold each other.' Also from Miller... Anita learned the compositional device of painting women in pairs. This interaction between two or more figures remains a Magsaysay-Ho forte." (Afredo Roces, Anita Magsaysay-Ho: In Praise of Women, The Philippines, 2005, p. 33)

For genre, Anita Magsaysay-Ho chose the peasant provincial woman as the central figure in her paintings. She always paints peasant women in groups or in multiples of threes. In the book "ANITA MAGSAYSAY-HO: Isang Pag Alaala-A Retrospective" Alice G Guillermo writes: "During the late Seventies and early eighties, the artist begins to paint large half figures, the movement diverted to small but powerful nods of exchange and acknowledgement. The pictorial field is entirely occupied by women surrounded by baskets, fruits or tamed birds hopping about them."

"Women with Baskets and Mangoes" was done in 1980, at a period when she had "completely departed from her earlier angular and vigorous style influenced by American gestural expressionism of the fifties, to discover exquisiteness in the quiet and serenity of the women." The Fifties were largely drawn from the New York artistic influences of the time, the Sixties took up the concept of the interplay of artistic control, and from the mid-Seventies showed the artist as having moved away from the pressures of her influences and finally an output all her own.



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